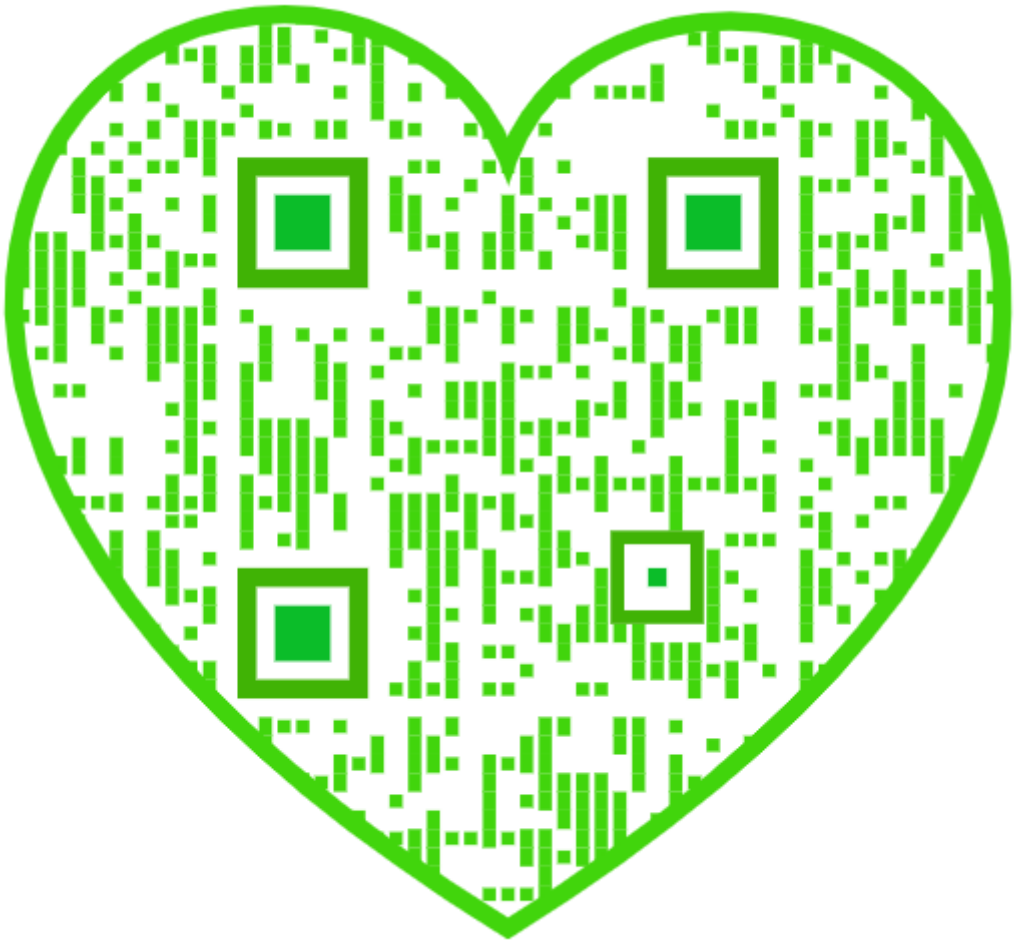

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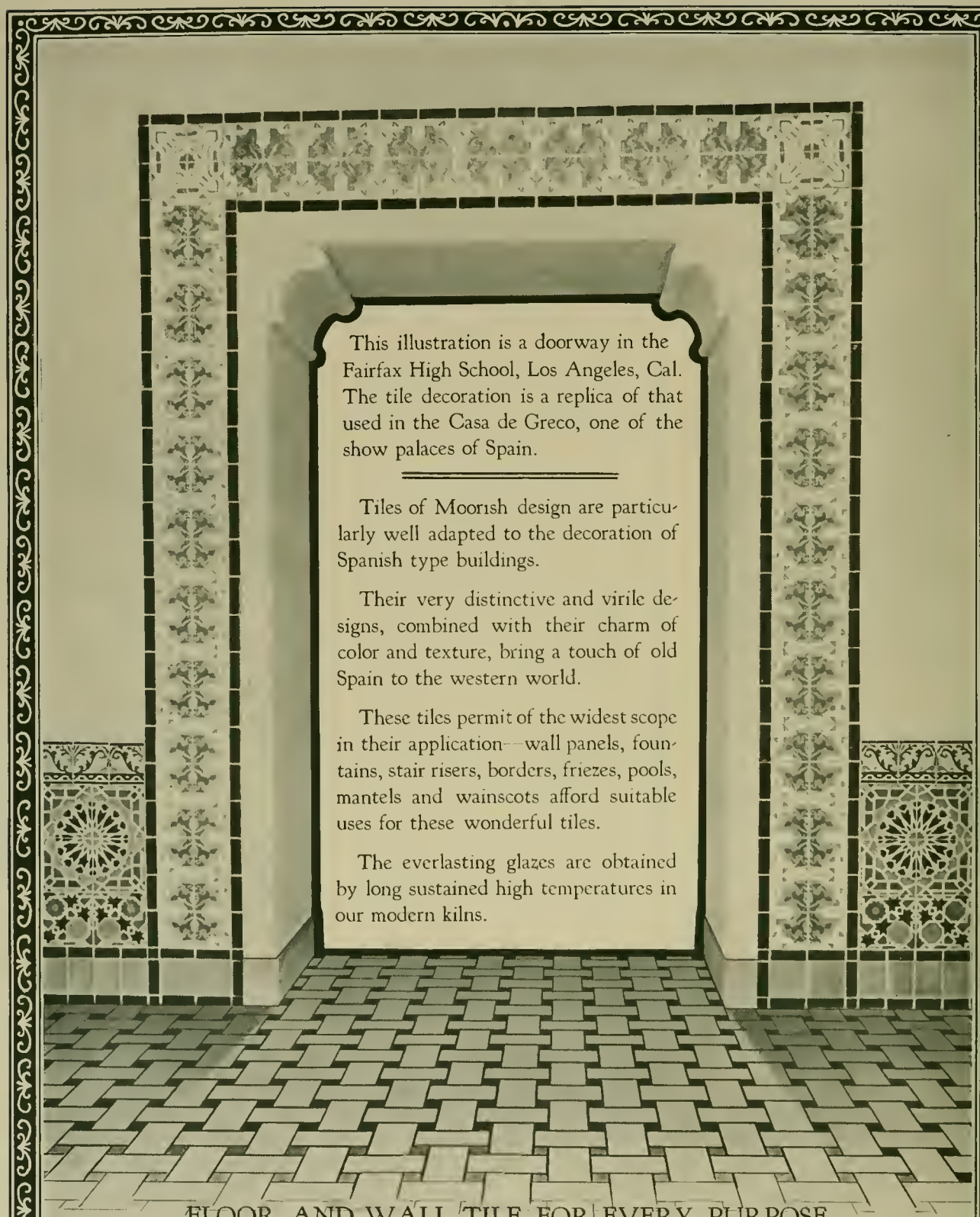

This illustration is a doorway in the Fairfax High School, Los Angeles, Cal. The tile decoration is a replica of that used in the Casa de Greco, one of the show palaces of Spain.

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PROSCENIUM ARCH, BILTMORE THEATRE. SCHULTZE & WEAVER, ARCHITECTS

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THE BILTMORE THEATRE

[BY HARRIS ALLEN, A. I. A.]

THE importance of the Biltmore Hotel, in the architectural development of Los Angeles, has somewhat overshadowed its neighboring building in which is housed the Biltmore Theater. It was, naturally, planned to harmonize in design and material and color with the hotel. While it cannot be said to suffer by comparison, it certainly fails to receive the attention that another location would have ensured.

Except for a few minor points there is distinctly more character to the architectural design than the hotel can claim; and rightly so. Its purpose as a house of entertainment is evidenced, without ostentation or excess of ornament. The composition is interesting and well studied, and the wall texture very mellow and satisfying. The treatment of the first story in the two pavilions is not happy; the need of a large motif is felt, instead of this mixture of small features. The ornamental detail is excellent, crisply modeled and well scaled.

The interior treatment is noticeable for its restraint. It is rich without being gaudy; the photographs do it poor justice, for the color scheme is in a very low tone which produces a remarkably harmonious effect. The walls are painted a rather dark ultramarine, which is repeated in richer key on the asbestos curtain. This curtain is said to be the only one of its kind in the West to be treated as

[Concluded on Page 46]

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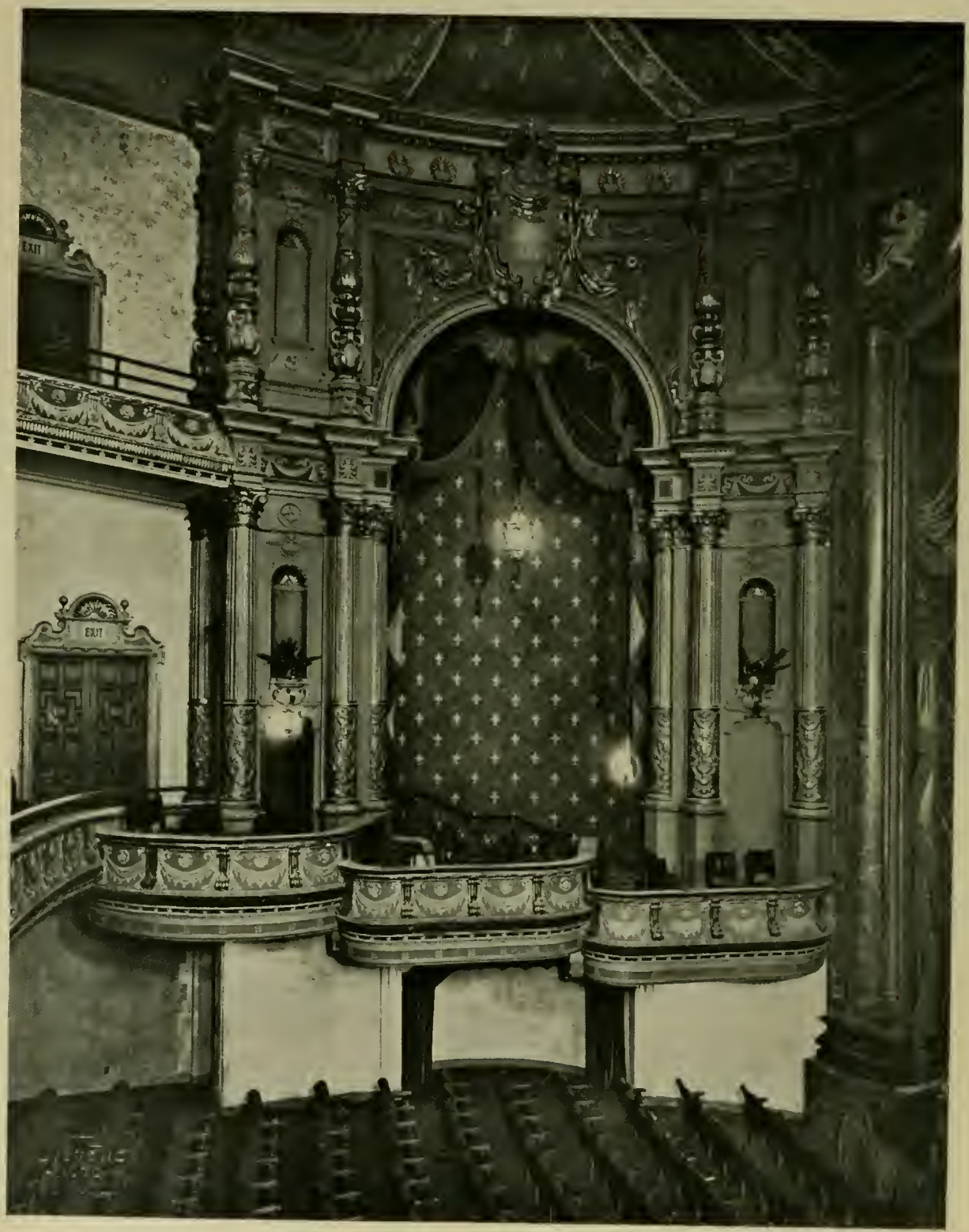

PROSCENIUM BOXES, BILTMORE THEATRE, LOS ANGELES, CALIFORNIA. SCHULTZE & WEAVER, ARCHITECTS

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IN A DIGNIFIED ITALIAN FACADE, THE GROINED VAULT OF THE ENTRANCE LOGGIA CEILING GLOWS LIKE A JEWEL. TO CARRY OUT THE ARCHITECT'S VISION, TWO CRAFTSMEN SPENT WEEKS REPRODUCING THE EXQUISITE DESIGN IN FREE-HAND AND DEVELOPING THE COLOR SCHEME OF BLUE-GREEN, BROWN, MAROON AND RED ON GOLD AND BLACK GROUND, BLENDED WITH "ANTIQUE" GLAZE. HUNTINGTON APARTMENTS, SAN FRANCISCO, WEEKS AND DAY, ARCHITECTS, A. QUANDT & SONS, PAINTERS AND DECORATORS.

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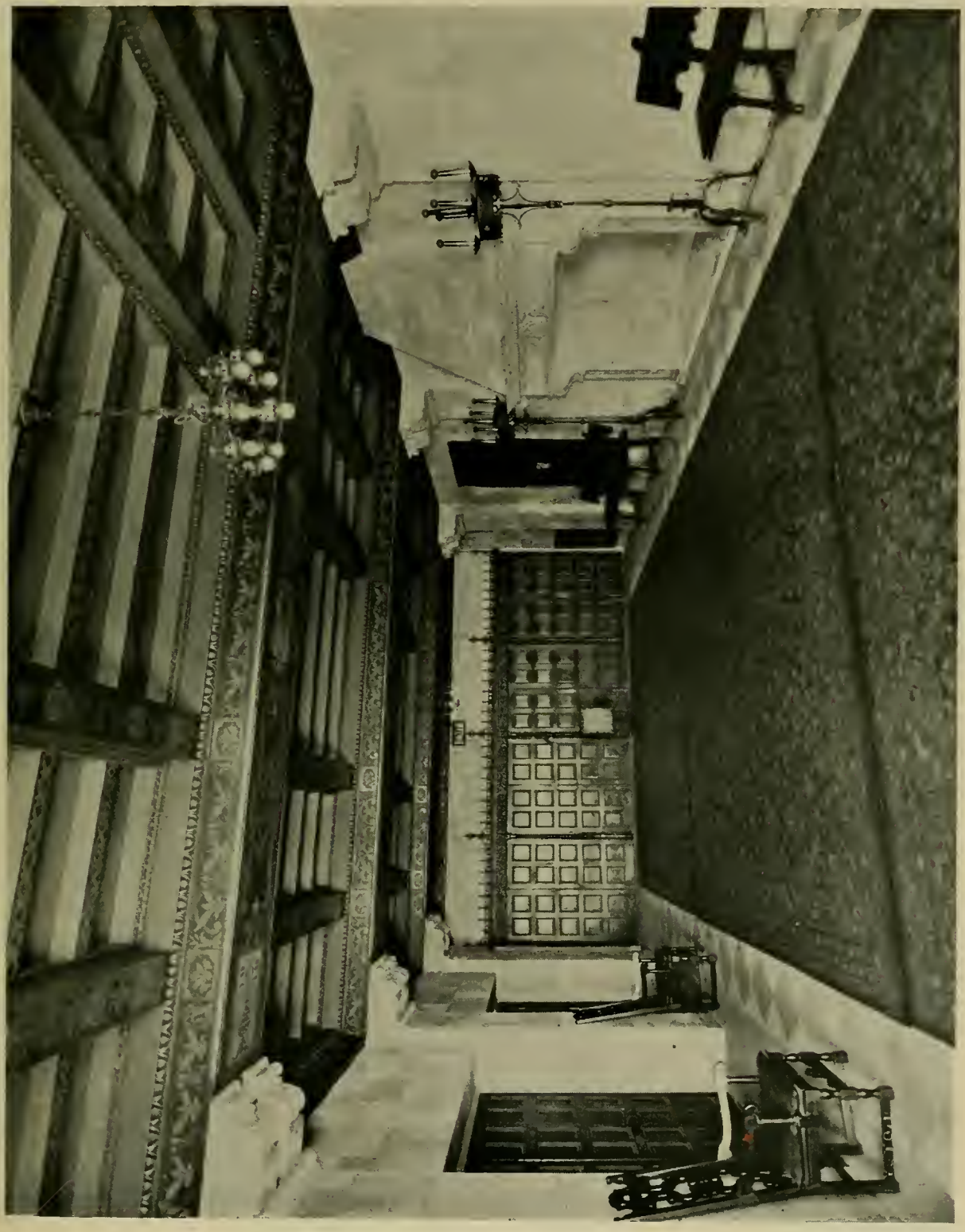

FOYER, BILTMORE THEATRE, LOS ANGELES, CALIFORNIA. SCHULTZE & WEAVER, ARCHITECTS

THE WALL WITH WINNING WAYS

[BY ESTHER MATSON]

A WALL that hath a way to win our hearts—can such a thing be? Truly the mere sound of the word wall is forbidding, yet there are walls and walls. Like the little girl in the nursery rhyme when they are good they may be very, very good and when bad simply intolerable. There are some walls that we associate with prisons, some that we associate with stuffy houses, and some again that serve to make the more effective certain garden gates or openings into some near-Paradise.

As a matter of fact both house and garden walls *may* be attractive and recently our architects and artists and our landscape designers have been vieing with one another to make them positively enchanting. They have turned to Europe for classic and renaissance examples. From these they have taken hints as to color and form and decorative detail and they have dared some interesting experiments in our new-world homes and gardens.

Sometimes they have given the wall itself a flat tint of soft buff or dull rose the better to make it harmonize with flowers and foliage around it. Sometimes they have made insets of colored tiles. Again they have judiciously placed a plaque or bas relief against some part of the wall where it shall most happily focus our attention.

We all know how wonderfully the famous Della Robbia bambini in the wall of the Foundling hospital in Florence illuminate its side of the Piazza dell' Annunciata and how much of interest indeed is added to streets, courtyards and cloisters in Italy by the sculptured figures and the medallions of colored terra cotta which one comes upon every now and again set over doorways, windows and walls.

A pleasant adaptation of this idea has been made by Mrs. Eldridge M. Fowler at Chino. The site chosen for the California George Junior Republic, which she has so generously sponsored, and for her own residence close at hand, is rich in suggestion of the Italian hill-country and her house and grounds are modelled on Italian lines.

One feels a peculiar aptness therefore in her use of Italian masterpieces on both house and garden walls. They also harmonize with the atmosphere of the place.

Such a use of plaques and bas reliefs may besides prove hintful to some of us who take delight in the cultivation and adornment of the lesser gardens. Many times, even in connection with the *very* small galden the quickest and most feasible way of gaining seclusion is by means of a wall of masonry. But immediately then there arises the problem: how to soften—how to mollify—the stiffness of this. "Time's pencil," John Sedding assured us, is bound to soften every garden and this same pencil we know will eventually tone down even the most untoward and forward wall of stone or stucco. Most of us, however, have scant patience to wait for Nature to do her work unaided and so we welcome all possible ways of taking the rawness away from a new wall. The moment such a wall is finished our first thought is for vines to climb over it, shrubs to veil portions of it, and annual flowering plants to make an interesting foreground for it. When all these things are done it is worth while to ponder whether we may not take a step further. Then perhaps we may discover that the addition of some reproduction of a famous Donatello or Della Robbia relief—some group of dancing genii or of singing boys—or some gleaming blue and white medallion of the Madonna and Child will lend precisely the touch of art required to turn our garden wall into a veritable enchanter.

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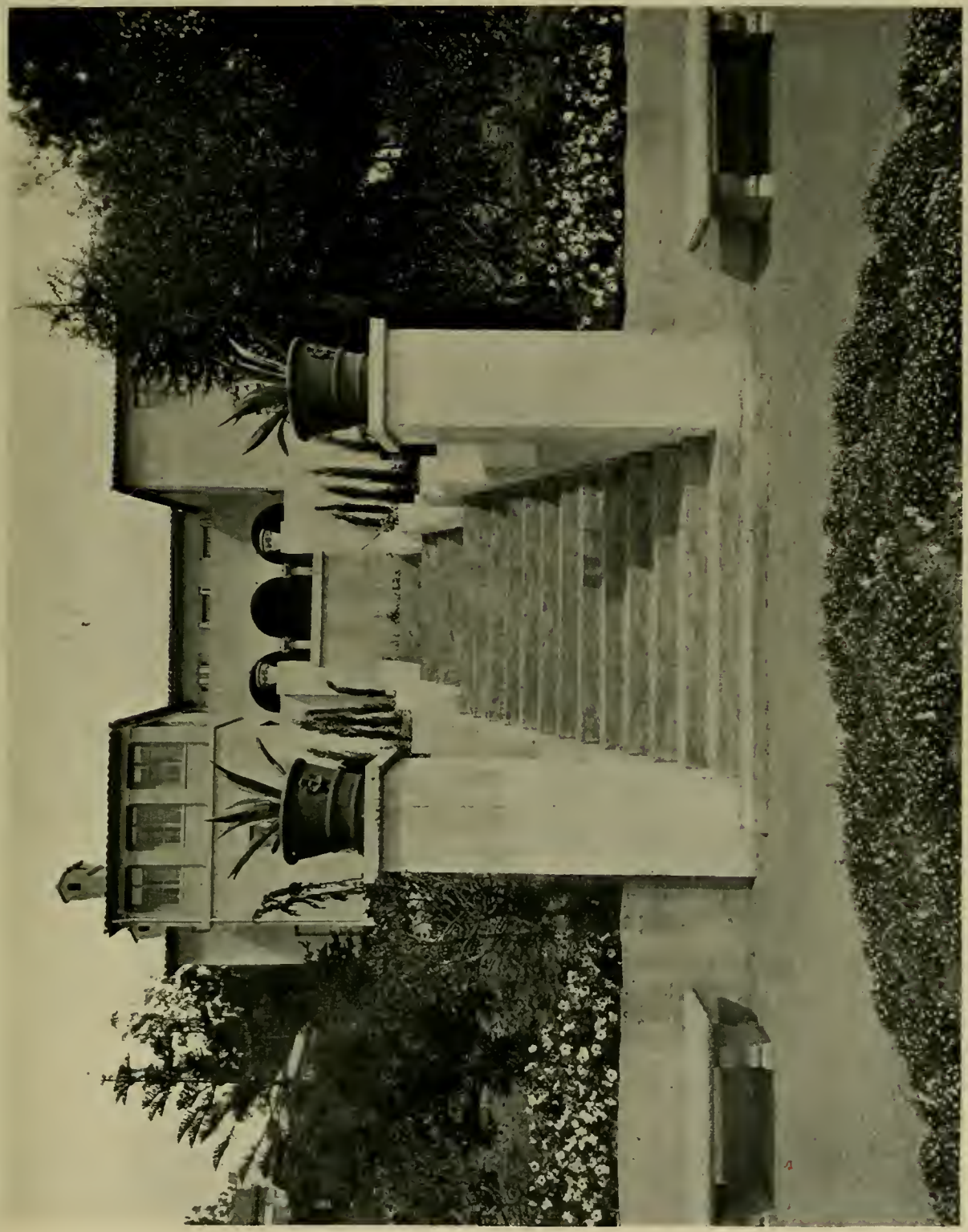

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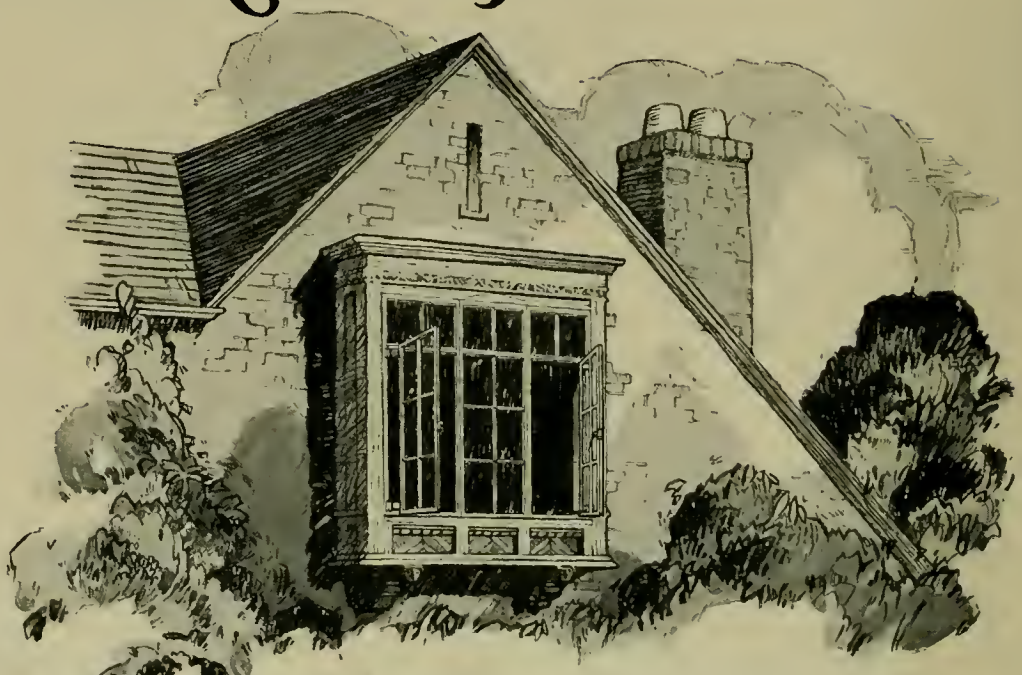

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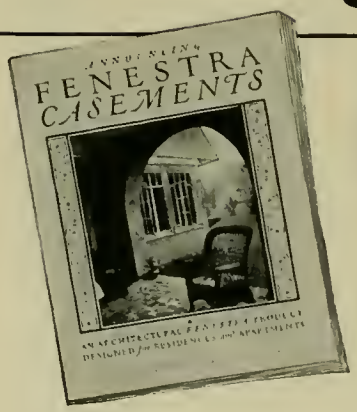

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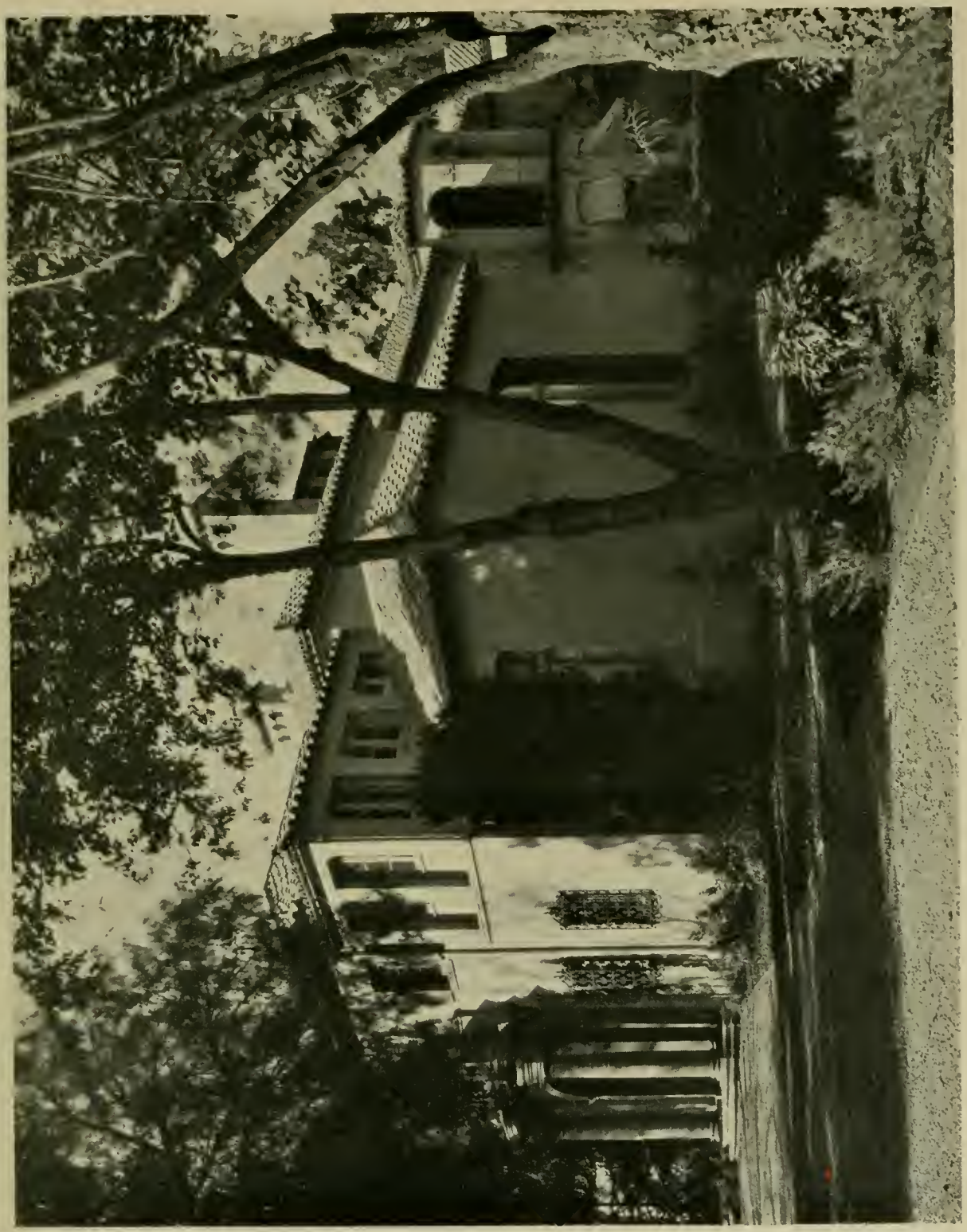

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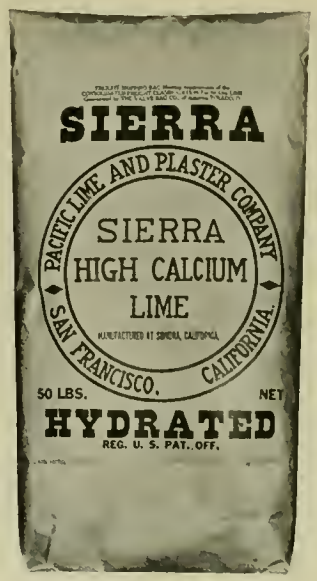

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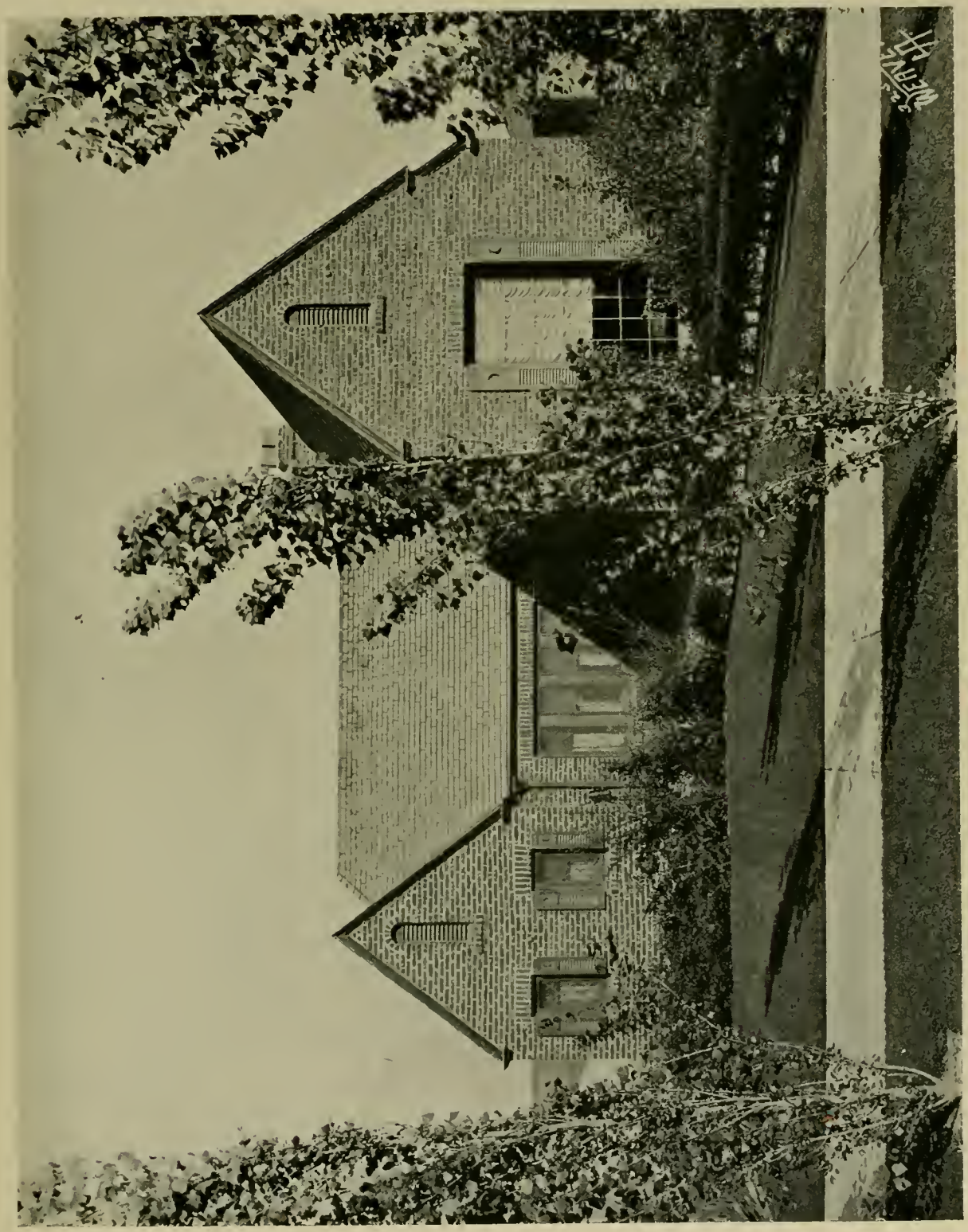

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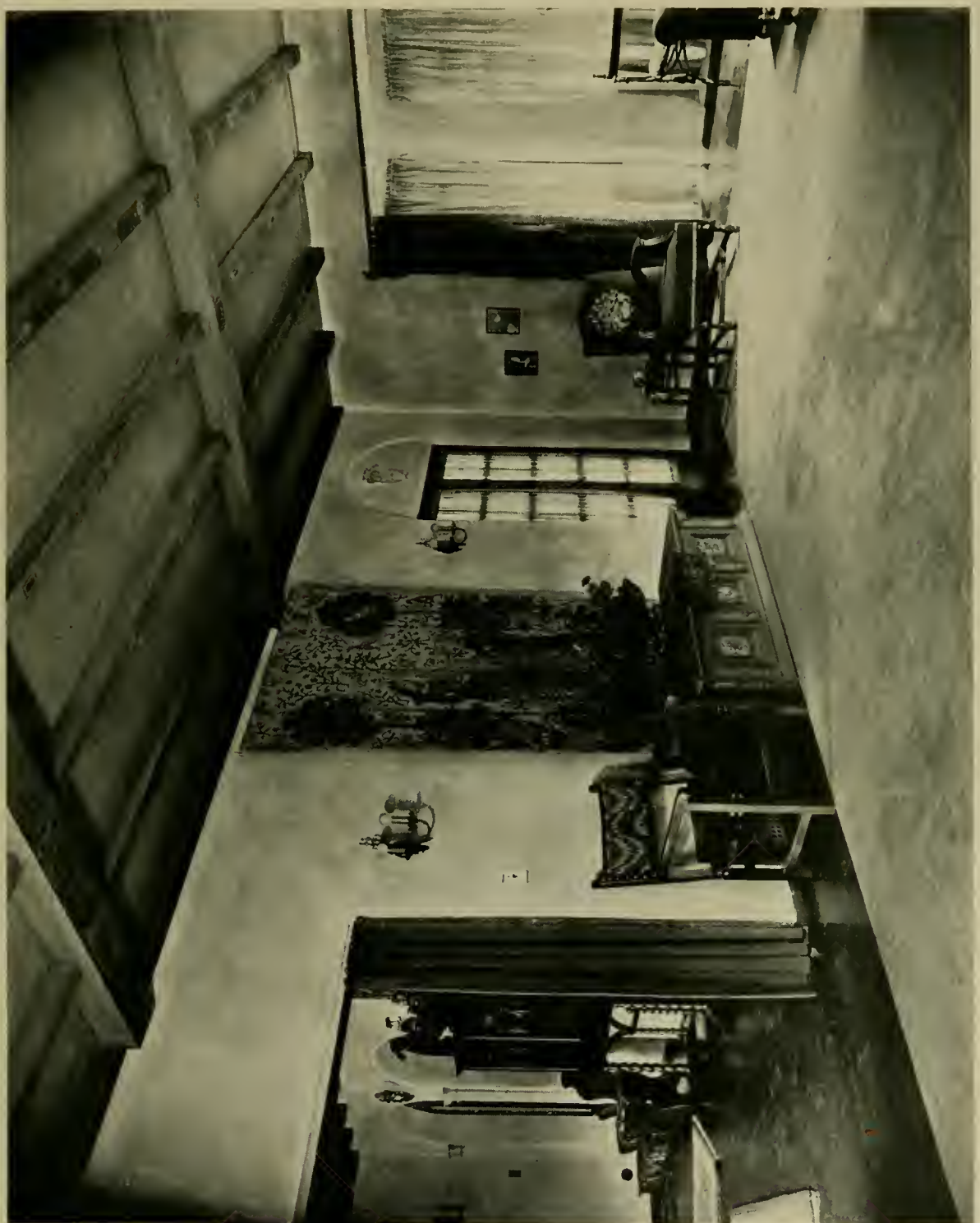

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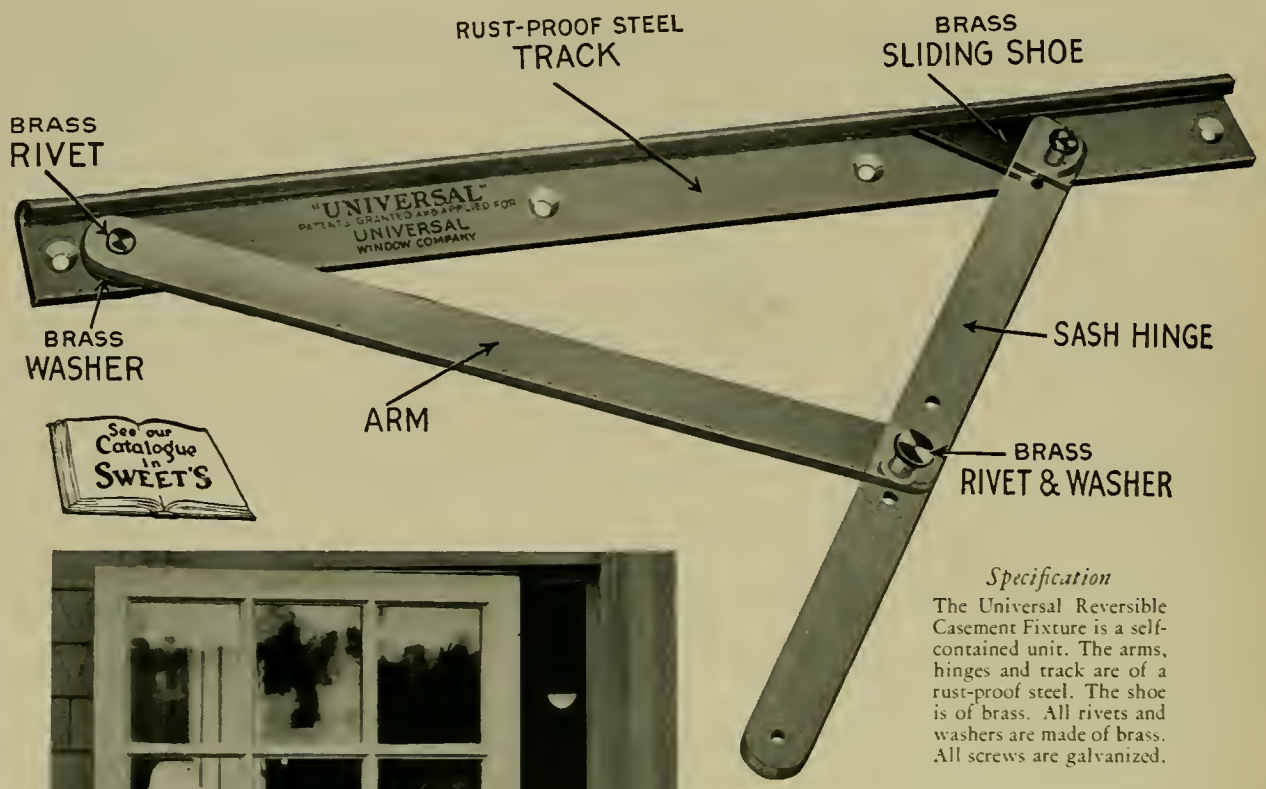

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·EDITORIAL·

Public Interest in Architecture

In the November "Spokesman," the journal of the Un versity of California Extension Division, there is printed a paper by Gertrude Page, a student in the correspondence course in Art 2, on stimulating interest in city architecture. Her suggestions show such an intelligent grasp of this problem, and contain such possibilities of practical fulfillment, that we take pleasure in quoting the paper in full. It may be noted that an Extension Course has been started in Los Angeles, entitled "Introduction to Architecture," to explain fundamental principles of design, form, plan, etc.

"Two of the most important problems of art education in America are:

First, to cultivate a seeing eye so that people will realize whether their surroundings, such as houses, streets, parks, shops, public buildings, are good or bad, and why;

Second, to train people from the start in the elementary schools in the principles that govern the production of beautiful and appropriate forms in every department of life, so that they can, themselves, to some degree mould and shape their own surroundings tastefully and intelligently.

In my own community, I would begin, not with a spoon, as Mr. Neuhaus suggests, but with larger, more conspicuous things. If I had the power, I would persuade the "art committee" of one of our large clubs for women to devote itself to local architecture for a year. I would have lectures, with large screen illustrations, explaining for instance what an architectural gem we possess in Los Angeles in the University Club Building by Allison and Allison. I would have the audiences taught to see why this building is beautiful as a whole and in detail, so that even the fire-escapes give a joyful sense of rhythm. I would have them told why the architecture of this building is called Italian. I would trace its historical origins and suggestions—always with copious illustrations. Then I would take the Friday Morning Club Building by the same architects and the Woman's Athletic Club, also by the same men, and trace resemblances in style, and differences in treatment due to different requirements and resources.

I would take the new St. Paul's Cathedral here as the subject of another series of lectures, with two or three other good churches that have been built recently. I'd take a few atrocities, too, and tell why they're bad, always with illustrations.

The American Institute of Architects, Southern California Chapter, periodically awards prizes for outstanding examples of good recent architecture. I would have all these noted, explained and illustrated. I would be interesting to have different sections of the city and its environs reported on for discussions of the style of architecture, of streets, of gardens, or public squares, of electroliers, of signs. Bridges, viaducts, should also be reported on for comments on their artistic worth.

When the outside aspects of the city have been sufficiently exploited, then I should begin on the furnishings of certain distinguished buildings more or less open to the public.

I would try to have experts talk to the audiences on all these questions, to get some leading newspaper to run an architectural 'feature' every Sunday.

A year of actual study of our own surroundings would teach us to look with a more seeing eye and with the beginnings of a more discriminating taste."

* * *

Signs of Coming Co operation

Two state conventions were held recently which were of special significance in the building industry. The Millwork Institute, held in San Francisco, is a quarterly meeting of mill owners to discuss their mutual problems, and to improve conditions by working jointly for the reduction of waste, and for better relations with architects and with each other. We shall look for much from this undertaking.

In Oakland, a meeting of City Building Inspectors considered the standardization of building ordinances. A big subject; not to be settled at one sitting. But progress has been made in this direction, and more may be expected. Why are not the architects taking a more active part in this work, of so vital a concern to their profession?

* * *

A Bill for Services

Architects will appreciate the story going the rounds about a doctor who sent a bill for $10 for two professional calls to a grouchy client and was greeted with a vigorous complaint about the amount. So he itemized his statement and in the revised form it read: "Getting out of bed at three o'clock, waking up wife, cranking up the flivver, driving three miles, saving patient's life, driving back three miles, waking up wife, getting back into bed, $10." And he added, "no charge for the second visit." It is too bad that some similar way of bringing home to the client the real value of services performed is not possible to all professional men.

* * *

A Busy Year Ahead

Signs are favorable for a prosperous year, for members of the architectural profession and those interested in building. Projects deferred in 1924 are now going ahead and great surplus capital is launching others. If happiness depends on keeping busy, it seems that all are assured a Happy New Year in 1925.

IS there any finer bathtub for a fine bathroom than the Kohler "Viceroy" bath—from the architect's standpoint or the plumber's, the bather's or the housekeeper's?

We do not think so. No matter whether the bathroom is to be simple or elaborate, it is difficult to imagine anything more completely satisfactory in practicality, sanitary fitness, and simple beauty, than a "Viceroy" bath with its graceful lines and its rich and lustrous covering of pure white enamel.

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REPORT OF HISTORIC MONUMENTS COMMITTEE S. F. CHAPTER A. I. A.

WITHIN the boundaries of San Francisco there are but few buildings which, either from age or historic interest, could be classified as strictly Historic Monuments. The few buildings which, through association with national events or celebrated personages, had acquired that dignity were, for the most part, swept away in the fire.

The oldest building in San Francisco is reputed to be the adobe Army Officers Club House in the Presidio, built in 1776. It is all that remains of the quadrangular Fort built by the Spanish Commandant. The Mission Dolores was built a few years later. Both buildings appear to be well cared for as to their preservation as Historic Monuments.

Fort Winfield Scott was erected by the Americans 70 years later, in 1854, and has, therefore, less significance as to age as a Historic Monument. Yet it is a most remarkable building structurally, as well as historically. As time goes on it will no doubt gather increasing interest as a Historical Monument.

Few who visit this building realize that all the material used in its construction was conveyed here from the eastern coast by sailing vessels, or that the skill of the designers and craftsmanship displayed in this building are not excelled anywhere.

The plan and arrangement of the building show careful study of the purposes for which it was designed, namely, that of an artillery barracks and fort to protect the Golden Gate and San Francisco.

Here in San Francisco we are prone to register our architectural history from the Mission buildings around 1770, and jump from that date to the period before and after the fire, without giving much thought to what happened in between these dates.

If it were not for the noble piece of masonry at Fort Scott, which punctuates, so to speak, this span of 150 years plumb in the middle like an immovable rock, recording, as it does, the American occupation of our city and coast, we might have to rely now and in the future solely upon documentary records for mention of intervening historical events.

This now obsolete fortress, which has withstood for many years, undaunted and without capitulation, numerous imaginary foreign invasions, as well as the buffeting of the ocean, presents but little of interest to the mere student of architectural composition or the clever draftsman, and yet its designers evidently knew their business and achieved results which they might well have been proud of.

The Fort stands to-day as a discarded governmental relic of the past, a picturesque gatepost at the entrance to the most beautiful harbor in the world.

One can imagine the young architectural draftsman, with his mind full of chaste classic detail and Renaissance dreams, approaching this austere building at first and from a distance with slight interest, perhaps on a blustering day, and looking for sketchable detail, which on his near approach he finds disappointingly lacking. With half suppressed condemnation he turns away at first to pass on, but instead he rounds the corner, coming into the full face of the Pacific Ocean gale, which for seventy years has assailed the unyielding walls of this exposed fortress. His respect for the building, as as well as its builders, is at once challenged, and his viewpoint perhaps is changed to one of humble admiration, that for all these years, under the severest weather conditions imaginable, there appears so little evidence of erosion or decay upon the surface of the masonry.

Perhaps as a student he is also interested in the craftsmanship of the bricklayer, surface textures of masonry or brick bonding, and finally in his enthusiasm looks upward to the crowning belt course of granite, beautifully cut with a simple drip mold to throw off the ocean spray, or his eye descends to the huge cut granite blocks dovetailed and bonded together, forming the outward bulwark and fending the fortress from the ocean swell. All this, if he has imagination, begins to appeal to his sense of the fitness of things here displayed, and he exclaims, "These men knew *how* to build!" Thereupon he forgets his Renaissance and classic dreams and begins to investigate. He finally reaches the entrance on the shore side, with its massive and heavily studded doors, over which is carved the date 1854, and passing through the vaulted archway, finds himself in a galleried courtyard, from the extremities of which spacious spiral staircases of granite ascend to the roof and arcaded galleries. From the landing of each story he proceeds through the gun chambers, lined with the same brick, extending in from the outside, through walls six or eight feet thick. The ceilings are vaulted with cut and rubbed brick, and finely mitred and cut voussoirs appear at the groining of the vaulted arches, not a sign of settlement, crack, [Continued on Page 38]

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J. Harry Blohme, one year

William Mooser, one year

NEXT MEETING

THE next regular meeting will be held in the rooms of the San Francisco Architectural Club, 77 O'Farrell Street, on Tuesday, January 20, 1925, at 6:30 p. m. Dinner will be served at 75 cents per plate. Several matters of importance will be brought up for discussion and Mr. D. D. Banta, of the Bonded Floor Co., will speak on "Floors and the Process of Manufacturing Linoleums."

DECEMBER MEETING

The regular meeting of the American Institute of Architects, the San Francisco Chapter, was held on Wednesday evening, December 17, 1924, in the rooms of the San Francisco Architectural Club, 77 O'Farrell Street. President Fairweather called the meeting to order at 7:30 p.m.

The following members were present: John Bakewell, Earle B. Bertz, Albert Schroepfer, Morris Bruce, William Mooser, J. S. Fairweather, Chas. F. Maury, Benjamin Hirschfeld, G. F. Ashley, E. B. Hurt, A. J. Evers.

At the meeting were also Mr. A. E. Boynton, Mr. Paul Eliel, Mr. Pierce and Mr. Scheffele of the Industrial Association of San Francisco; and Dr. P. S. Taylor of the University of California, as guests of the Chapter.

MINUTES

Minutes of the meeting of November 18, 1924, were accepted as published.

REPORTS OF COMMITTEES

Reports of committees were dispensed with, to permit of early adjournment to visit the Trade Schools.

OLD BUSINESS

The Secretary read a letter from the Secretary of the Southern California Chapter, accepting the co-operation of the San Francisco Chapter in the 1925 Traveling Exhibit.

The matter of the transfer of Kenneth MacDonald to the Southern California Chapter was discussed, and the Secretary was instructed to write to the Executive Secre-

(Concluded on page 46)

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BILTMORE PLASTER WORK FINE

BY ERIC L. ERGENBBRIGHT

PLASTER has been extensively used as an effective medium of interior decoration in the Los Angeles Biltmore Theatre, Schultze & Weaver, Architects. The effects achieved are so unusually artistic that they have resulted in a great deal of favorable comment for MacGruer and Simpson, the contracting plasterers who performed the work. The architraves and that portion of the theatre walls immediately beneath the boxes is surfaced with plaster and imitates faithfully caen stone, both in tone and texture. The entrance foyer, too, is walled in the same material. Remaining wall space is attractively finished in imitation of antique hand-worked plaster, or Tiffany or texture finish. Two massive stairways furnishing access to the first balcony are of plaster-wrought imitation stone.

One of the many unusual features of the theatre is the decoration of the proscenium arch, all of which is plaster work at its finest. A drapery, so natural in texture and folding that only the closest scrutiny reveals it is modeled of plaster and not actually woven of fabric, is draped from the summit of the arch to a point several feet above the stage opening. It is supported by a number of great bands of metallic finished plaster which are pierced for purposes of ventilation.

Below the drapery and just above the stage opening are four plaster plaques of grotesque design. At either end of the proscenium arch is a figure cast in plaster. Decoration of the ceiling and of the heavy beams which support it is all plaster work. Plaster decoration has been done on the same craftsmanlike scale in lobby, smoking and lounge rooms and the rest rooms.

The whole structure takes for its motif of decoration an adaptation of the Renaissance and the color scheme maintained in the plaster work has been closely adhered to in the selection of all furnishings, so that all parts of the finished structure would sustain the general harmony.

On the exterior of the building, as well as through the interior, the skill of MacGruer & Simpson has been called into play, and most effectively. The entire exterior ornamentation is executed in plaster in simulation of Indiana limestone. The work as a whole is a revelation of the possibilities of the plasterers' art. The firm responsible for this work also executed the plaster work on the Biltmore Hotel which has been regarded as one of the finest examples of plaster work in America and they are now engaged in finishing for Schultze & Weaver, the Hellman Commercial Trust Company's new Building in Los Angeles. MacGruer & Simpson were also responsible for the remarkable imitation marble and other exceptional plaster work in the California Palace of The Legion of Honor, San Francisco.

Such singular results as they have been obtaining in the Biltmore Theatre and other notable work recently executed by them is not difficult to understand when it is known that both Robert Simpson and George MacGruer, the active practical partners in this firm, received their early training under those world masters of the North of Scotland, Alexander MacRitchie & Sons, of Dundee.

* * *

Ground has been broken by the Detroit Steel Products Company, for an additional factory unit to be devoted to the manufacture of steel casement windows. It is expected that all necessary equipment will be installed and in operation by February 1st.

CODE OF ETHICS

AS ADOPTED BY THE INDUSTRIAL ASSOCIATION OF SAN FRANCISCO, THE SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS AND THE SAN FRANCISCO BUILDERS EXCHANGE

I. The owner or architect should not call for unnecessary or full estimates on tentative projects, without advising those asked for estimates that the project is tentative.

II. The owner or architect should not call for an excessive number of bids. It is recommended that not to exceed six bids be called for.

III. Collusion in the preparation of bids should not be tolerated or practiced by contractors or sub-contractors, and if discovered shall be a just cause for the rejection of all bids.

IV. When the owner has determined to build he should first decide whether he is to let a general contract, segregated contracts, or a percentage contract.

V. If the decision is to let a general contract, the owner or architect should call into competition only general contractors to whom he is willing to award the contract. He should then award the contract to the low bidder on the plans and specifications sent out for bids, having required him to file with his bid the list of sub-contractors whose figures he has used. He should then insist that the general contractor let his contracts to the sub-contractors whose figures he used in making his bid, provided such sub-contractors are satisfactory to the architect.

VI. If it is decided to let the job by segregated contracts, the owner or architect should only call in as bidders sub-contractors to whom he is willing to award the work. Then he should award the segregated contracts to the low bidders on the plans and specifications sent out for bids.

VII. If it is decided to do the work upon the percentage contract plan, the owner or architect should insist that the percentage contractor, when taking bids, should only call in as bidders contractors to whom he and the architect are willing to award the work. Then the owner or architect should insist that the percentage contractor award the job to the low bidders on the plans and specifications sent out for bids.

VIII. In case a general contractor or percentage contractor figures or estimates the total job himself when taking it from the owner, the owner or architect should insist that if, thereafter, the general contractor or percentage contractor decides to let sub-contracts for any portion of the work, that he take bids only from sub-contractors to whom he and the architect are willing to award the work. Then the owner or architect should insist that the jobs be awarded to the low bidders on the plans and specifications sent out for bids.

IX. All bids should be opened in public at a set time and place, except where the architect or owner deems it impossible.

X. All owners should instruct their architects to write into all plans, specifications and contracts, a clause requiring all work to be done on the American Plan, and then the owner and architect should insist on the strict observance of this clause.

* * *

OBLIGATIONS OF THE ARCHITECT, THE CONTRACTOR AND LABOR

XI. The architect should always act entirely in a judicial capacity in determining contract obligations, insisting upon full performance by owner and contractor; he should not engage in work in the building trades, except in his capacity as an architect; he should write into his specifications clauses providing for the observance by the contractor of all building ordinances, safety and sanitary codes; he should never require a contractor to perform any part of the service which is generally recognized as the work of the architect; he should not attempt to cover possible oversights or errors by indefinite clauses in the contract or specifications.

XII. The contractor should insist on enforcement of building ordinances and safety and sanitary codes; he should carry compensation insurance; he should not engage independently in any service which is generally recognized as the work of the architect, either in the preparation of plans and specifications or the supervision of the work; he should refuse to deal directly with the owner where an architect has been employed for supervision, and should never submit to the owner directly, without the architect's approval and knowledge, any proposals or estimates; he should never improperly increase the cost of work or produce work inferior to that contracted for; he should deal fairly and justly with the labor employed by him and make every effort to afford opportunity to apprentices to learn the building trades.

XIII. Labor employed in the building trades should never endeavor improperly to increase the cost of the work or to produce inferior work; labor should never endeavor to restrict the quantity or quality of the output of the individual; labor should co-operate in affording every opportunity to apprentices to learn the building trades and, when qualified, to practice their trades.

San Francisco, California
November 14, 1924

CHIEF ARCHITECTURAL DRAFTSMAN
JUNIOR ARCHITECTURAL DRAFTSMAN

Examinations for chief architectural draftsman and junior architectural draftsman will be held throughout the country on January 7, 1925. They are to fill vacancies in the Quartermaster General's Office, Washington, D. C., at entrance salaries of $2,400 and $1,680 a year, respectively. Advancement in pay may be made without change in assignment up to $3,000 a year for chief architectural draftsman and up to $2040 a year for junior architectural draftsman.

The duties of chief architectural draftsman are, under general supervision, to perform difficult free-hand or architectural drawing requiring judgment, exceptional artistic skill, a thorough knowledge of the customs and practices of the architectural profession in expressing ideas, plans, and data in drawings; or to supervise the work of a group of draftsmen of lower grade.

The duties of junior architectural draftsman are, under supervision, to perform tasks in free-hand and architectural drawings and related work requiring artistic knowledge, skill, and a thorough understanding of this field of drafting.

Full information and application blanks may be obtained from the United States Civil Service Commission, Washington, D. C., or the secretary of the board of U. S. civil-service examiners at the post office or customhouse in any city.

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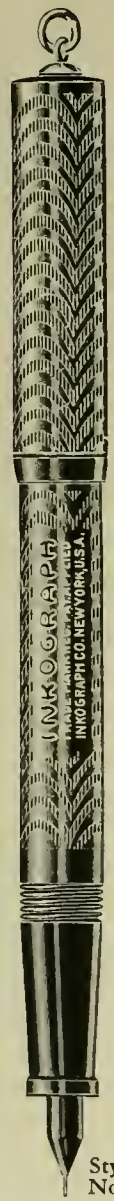

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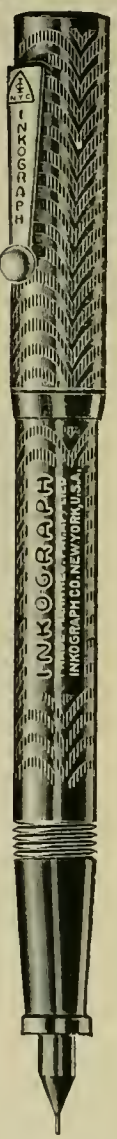


Style No. 14W

(Continued from page 33)

false joint or imperfect brick in the whole mass of masonry. By sheer force of purpose it shouts at you fine masonry and skilful craftsmen! And the student's respect for the master builders mounts higher as he ascends to the roof, where, along the immense brick parapet several feet thick, he observes the careful workmanship of the cut brick mitres of the weathered coping, with no sign of decay, and with perfect joints.

While this building may not as yet have attained to full prestige as an historic monument, your Committee recommends it for study as a sermon in masonry and thorough craftsmanship.

The building has ceased to serve its original, or any other useful, purpose, except as a lighthouse station and storage for observation equipment. While it has been somewhat altered internally by the erection of temporary wooden partitions, it is otherwise as when first erected, except that the guns have been dismounted.

This building, hoary with time and the salt of the ocean, has acquired a degree of dignity from the sheer force of perfection in craftsmanship and the simple expression of the purpose for which it was built.

Your committee recommends that steps should be taken to remove the temporary wooden structures now defacing the interior and that measures be taken to preserve the building as originally built.

Your committee further suggests that Congressmen from this District be requested to communicate with the War Office in Washington with a view to having the building restored to its original condition as above indicated.

[SIGNED] COMMITTEE ON PRESERVATION OF HISTORIC MONUMENTS
San Francisco Chapter American Institute of Architects
EARNEST COXHEAD, *Chairman*

* * *

LARGE STUCCO CONTRACT

The California Stucco Company has secured the contract for one of the largest exhibition buildings on the Pacific Coast, that of the San Bernardino Orange Show home at San Bernardino. De Witt Mitchen of San Bernardino is the architect. The structure will have a floor space of 108,000 square feet. It will be 70 feet long and 135 feet wide. Sixteen tons of California Stucco will be used in the construction, said to be one of the largest single contracts for this form of construction ever awarded.

* * *

LOS ANGELES CHAPTER

Newly-elected officers of Los Angeles Chapter, American Institute of Architects, are as follows: David C. Allison, president; S. R. Burns, vice-president; A. C. Zimmerman, treasurer; David Witmer, secretary; Donald B. Parkinson, director for three years; H. C. Chambers, director for two years; and C. E. Noerenberg, director for one year.

SAN FRANCISCO ARCHITECTURAL CLUB

LEFT TO RIGHT—MESSRS. SPRINGER, BULLOCK, DEVITT, KEYSER, GARSKE, TRUDELL, PETERSON, CHAPMAN, KERR, BOWEN, McLAUGHLIN

SELDOM has San Francisco seen so successful an annual jinks as that which the San Francisco Architectural Club presented at Sorosis Hall to the largest assemblage of members and friends ever known. The annual jinks, "The Christmas Follies of 1924," started Saturday evening, December 13th, and continued well into the small hours of the following day.

The splendid program, which contained much of merit, included an operatic comedy, playlets, singing and dancing acts and many novelties that gave full scope to the wealth of talent that exists among the members of the club.

Probably the feature act of a program replete with good things was a two-act operatic comedy pertaining to architecture and called, "The Jolly Mayor." It was written by and staged under the personal direction of Mr. Felix Reynaud. Its dry comedy, many tuneful melodies, grotesque make-ups of the mayor, the tricky contractor and the book agent, the appearance of three well-known members of the club in school-girl costumes and the work of the chorus all appealed strongly to the audience.

BLACK-FACE REVUE PLEASES

A black-face revue arranged by Mr. Ernest Demick and titled "The Darktown Follies" introduced vocal solos, choruses, dances, saxophone solos and banjo music, supplemented by much mirth-provoking comedy, not the least of which was contributed by the colored "ladies" dressed in little bright colored aprons and ludicrous hats.

A novelty programmed as a "Superscreen Shadowgraph Drama," an improvisation of radio and movies, was greeted with veritable gales of laughter.

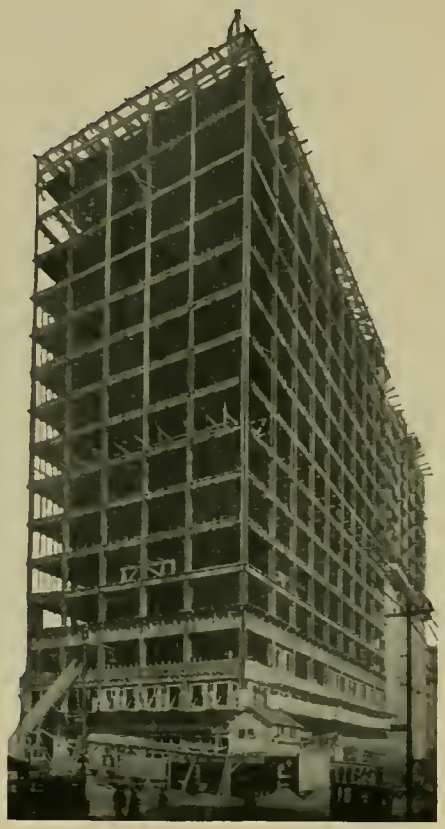
Lending even more atmosphere to the program was a tabloid "tragedy," the action of which took place in the studio of a Miserable Sculptor, a More Miserable Doctor and a Most Miserable Architect. Introduction of some clever stage tricks and the unexpected climax of the piece made it a huge success.

To review the entire program and give credit to every performer is impossible in the space available, but it may be truthfully said that the Jinks this year was clever, entertaining and without one dull moment and established a new high record mark, demonstrating to the delighted guests that the members of the San Francisco Architectural Club are a versatile lot and just as much at home in music and burlesque as they are over a drawingboard.

The entire affair was in charge of Mr. Felix Reynaud, chairman of the entertainment committee, assisted by Mr. Carl Schmidts and Mr. Al Williams. The "artists" who contributed to the entertainment were: Messrs. L. E. Bowen, Orin Bullock, J. Peterson, Wilton Smith, L. H. Keyser, P. Chapman, C. Trudell, Bob Williams, Dick McLaughlin, Jack Devitt, Will Garske, Ira Springer, Jack Courtney, Ernest Demick, Ralf Kerr, Arthur Jannsen, and A. Voison, but it may well be said that every member of the club contributed his share to the success of a wonderful evening. The music for the comic opera and darktown follies was in charge of Mr. A. Toluboff.

At the regular monthly meeting of the club Wednesday, December 3rd, the nominating committee offered the following nominations for officers to serve during the coming year: Carl Schmidts, president; Ernest Weihe, vice-president; Ted Ruegg, secretary; and Lawrence Keyser, director. The election will be held at the next meeting, January 7, 1925.

Of interest to the club members is the announcement by the executive committee of the New York Chapter, A. I. A., that programmes for the Le Brun traveling scholarship competition will be issued about December 30th. Any draughtsman between the ages of 23 and 30 is eligible for this competition if nominated by some member of the A. I. A. The sum of $1,400 is the award, and the amount is to be spent in at least six months travel and study abroad. Those interested should obtain detailed information from the secretary of any chapter, A. I. A.



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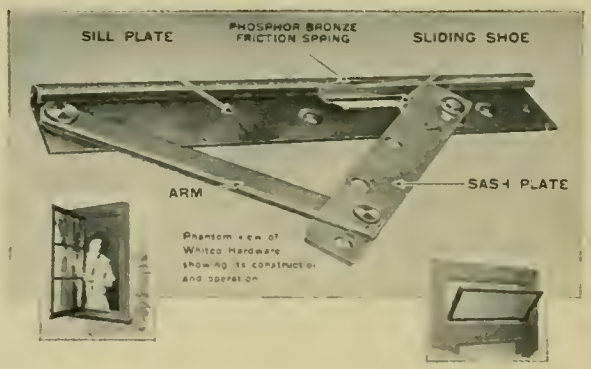

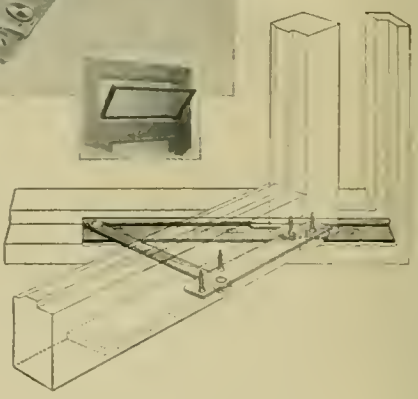

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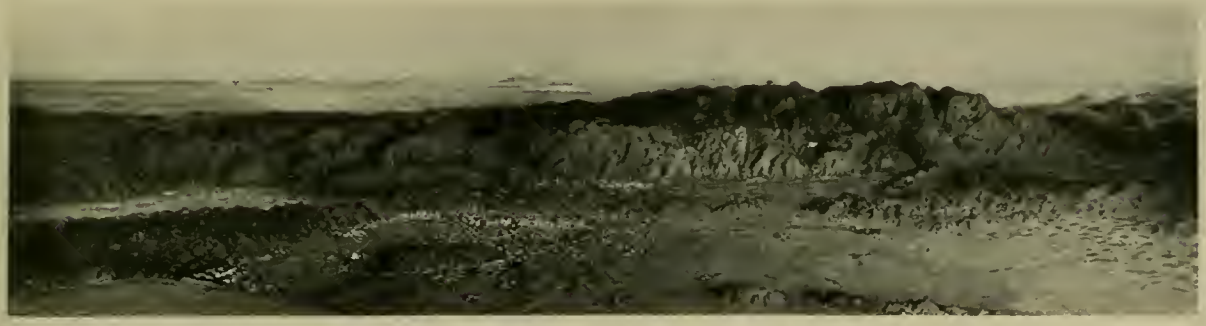
BOSTON, MASS

CALIFORNIA IN MINIATURE, UNUSUAL MAP



Of particular interest to the builder is the fact that all cities and towns, large and small, are reproduced with miniature buildings and their area, environment and relative importance are shown at a glance.

The map, said to be the largest of its kind in the world, is 600 feet in length. It shows every topographical feature of the state. The view is exactly as if one skimmed through the air above the mountains and valleys, cities and villages of the Golden State, but it has one great advantage over an aeroplane trip, since the spectator may stop and study any particular section at will.

More than 25 artists, modellers, electricians, geographers, sculptors and engineers worked more than 16 months to complete the huge relief map. The total cost approximates $100,000. The work was performed under auspices of the California Development Association, cooperating with the 58 counties of the state. The designer and construction engineer was J. T. Edwards, F. R. G. S.

* * * * * *

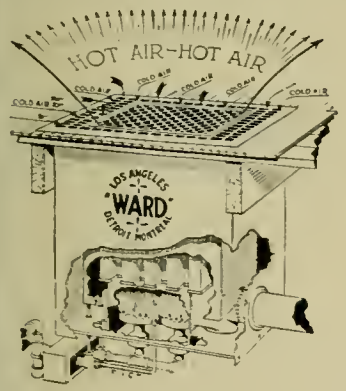
TRANSCONTINENTAL HIGHWAYS EXPOSITION

Donald McLaren of San Francisco has been chosen as official landscape architect for this Exposition, to be held in Reno in 1926, to celebrate the completion of the Truckee-Reno Highway. A tract of 45 acres along the Truckee River has been set aside as a site, with wonderful possibilities for landscape treatment.

A CORRECTION

In the Pacific Coast Architect for May, 1924, a drawing of three residences in Forest Hill was credited by mistake to William A. Newman, Architect. Mr. Newman wishes us to state that Falch and Knoll, occupying joint offices with him, in San Francisco, were architects for these attractive buildings.

Wherever You Live Your Neighbors Have WARD Gas Floor Furnaces **IF IT'S HEAT**



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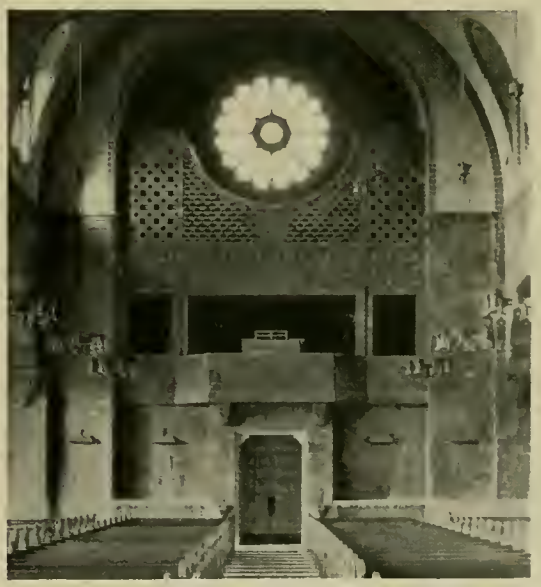

Pierced tile organ screen, Chapel College of St. Catherine's, St. Paul, Minnesota. H. A. Sullwold, Architect. Our material used throughout the interior.

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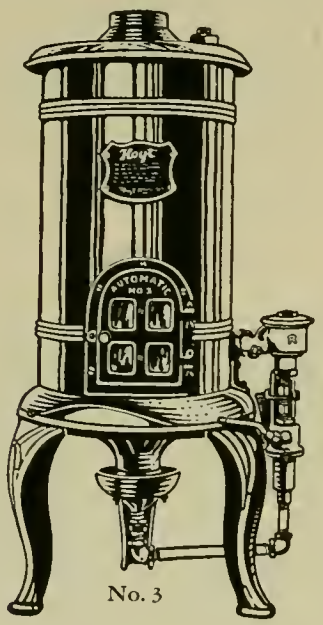

No. 3

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CALIFORNIA, THE FASHION PLATE

Many tributes have been paid to California architecture but none more interesting than the following editorial, which will appear in the current issue of "Meral Lath News," the national publication of Associated Metal Lath Manufacturers.

"For residential architecture California is rapidly becoming the fashion plate of America. This is largely due to the superior plastering that is done in that locality. Architects have not restrained rhemselves on the question of color either for exterior or interior plastering.

Bertram Goodhue once said that architecture depended upon three elements, design, texture and color and, like a three-legged stool, would fall if one leg was removed.

A happy combination of these three elements is best seen in the California residential architecture but cannot be appreciated without an actual visit, because the printing art has not advanced to such an extent that either texture or color can be adequately represented on the printed page. Some California designs seem overdone when reproduced in black and white alone, while in fact color and texture act like alchemy in transmitting them into architectural beauty.

The people who are buying these houses and are moving to California, attracted in part by the architectural beauty of the cities, are the same persons who would have been clients of Eastern architects had they studied to make the Eastern cities as attractive as the residential secrions of California cities. These residences are not peculiar—they are only advanced to the state where color, texture and design are all employed."

* * *

NINE BILLION COMMON BRICK

Imagine a substantial brick wall seventeen feet in height, starting at Bellingham, in the extreme northwest corner of the state of Washington, and running the entire length of the U. S.-Canadian border, tracing rhe Atlantic seaboard, around Florida and the Gulf, following the Mexican border, thence north along the Pacific to the point of starting.

The common brick production in the United States in 1924 was sufficient to build such a wall 8 inches in thickness, of Ideal construction, along the entire eleven thousand miles of the U. S. boundary, and 17 feet in height. Such a wall would consume approximately nine billion brick. This enormous production is the result of cooperative promotion and development on the part of the leading brick manufacturers of the country since the inception of the Common Brick Manufacturers' Association only six years ago.

* * *

REMOVAL NOTICE

Doyle and Merriam, architects, have moved from the First National Bank Building, Seattle, Wash., to 1408 Smith Building, in the same city.

Mr. G. H. Carsley, Architect, announces the removal of his office from Rooms 3 and 4, Power Block Annex, to 633 Mound Street, Helena, Mont.

* * *

LELAND & HALEY, ENGINEERS

Probably no part of the construction of the California Palace of the Legion of Honor, which was described at length in this magazine last month, has had such an immediate and severe test as the heating and ventilating systems because the weather has been extreme and varied enough during the month to give both a test. High praise has been bestowed on Leland & Haley, Holbrook Building, San Francisco, the construction engineers, for the California Palace of the Legion of Honor, for their important part in this splendid construction.

EDITOR'S BOOK SHELF

Picturesque Spain. By Kurt Hielscher.

On our cover this month is printed a typical view taken from this book. The rare combination of pictorial and architectural interest is shown in all of the 300 illustrations, which were culled from over 2,000 taken by the author during his five years stay in Spain, cut off by the war. To use his own words, "I made use of my involuntary stay to become acquainted with the country in its furthermost corners. I roved to and fro from the pinnacles of the Pyranees to the shores of Tarifa, from the palm forest of Elche to the forgotten Hurdes inhabitants of Estremadura."

Every view is an architectural or landscape "composition"; a perfect picture in itself. The charm of mass and detail, of texture and shadow, is marvelously brought out. It is hardly necessary to mention the value of such a book to a California architect, under the present conditions of popular enthusiasm for Spanish inspirations in our buildings.

"Picturesque Spain," by Kurt Hielscher. New York. Brentano's, Publishers.

* * *

PLUMBERS TELL PUBLIC ABOUT FIXTURE PRICES

Because Southern California is being flooded with second quality plumbing fixtures, being sold under the description "slightly defective," and sometimes even being misrepresented as first quality fixtures, the plumbing merchants have begun an educational campaign to warn the public against the dangers—to health and pocketbook—which arise when second quality fixtures are installed.

According to G. B. Schneider, official of the Washington Iron Works, "This campaign is designed to reach the public with information which will enable the layman to tell the difference between first and second quality products. By instructing the buyer to insist on a lifetime guarantee and to look for the manufacturer's brand, we hope to prevent unscrupulous salesmen from representing that a second grade fixture is in reality a first quality fixture at a low price.

"In order to stamp out exorbitant profit taking on these second grade fixtures, the licensed plumbing dealers have agreed to make their price public. Lowest prices have been definirely set on all first grade fixtures and we have placed second grade fixtures in all plumbing stores so that customers could be shown the difference between the two qualities."

* * *

HOLLOW TILE CURTAIN WALLS

Because of their economy and other advantages, Dickey clay products made by the California Brick Company and the Livermore Fire Brick Works have been showing a marked increase in popularity during the 1924 building season. Curtain walls constructed of Dickey Mastertile were used in the California Palace of The Legion of Honor. The same material was used also in the Fitzhugh Building, Pacific Gas & Electric Co. building, and in other recent important construction.

There is a tendency, too, to use this material for construction of homes. Dickey Mastertile's growing popularity is said to be due to the fact that they save weight, being 52 per cent lighter than solid masonry and 60 per cent lighter than concrete, they save labor, since eight-inch Mastertile takes the place of six brick in the wall, and they save mortar. It has been shown, too, that this material may be used effectively in a variety of ways, covered with cement plaster or stucco, faced with brick or architectural terra cotta, or left exposed, a special smooth-finished Mastertile being made for the latter purpose.

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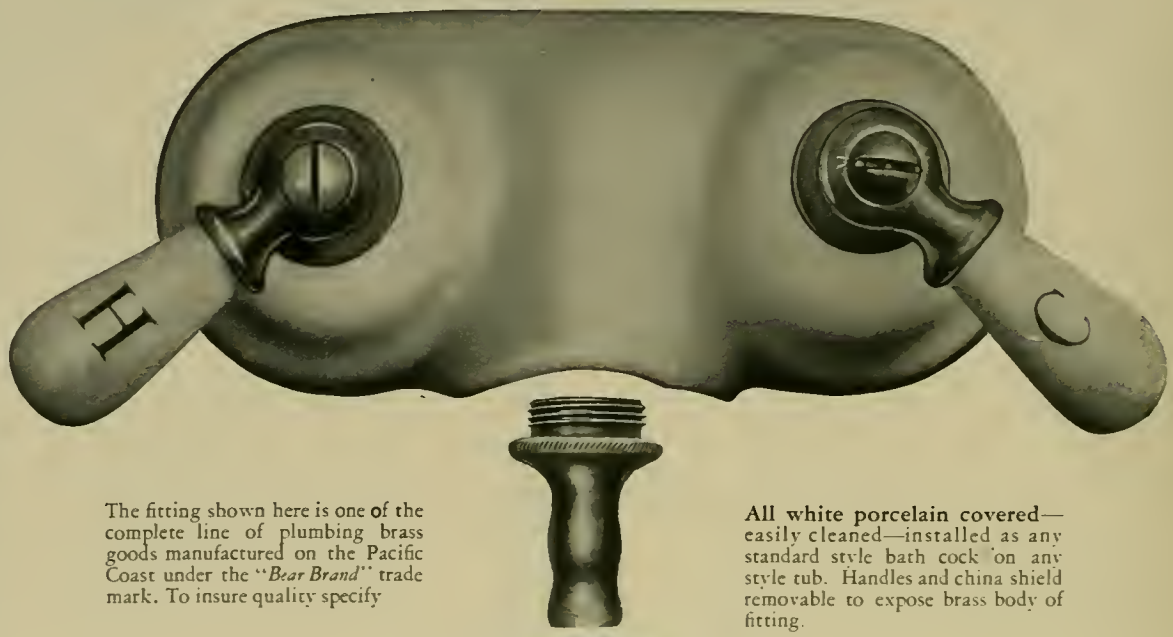

The fitting shown here is one of the complete line of plumbing brass goods manufactured on the Pacific Coast under the "*Bear Brand*" trade mark. To insure quality specify

All white porcelain covered—easily cleaned—installed as any standard style bath cock on any style tub. Handles and china shield removable to expose brass body of fitting.

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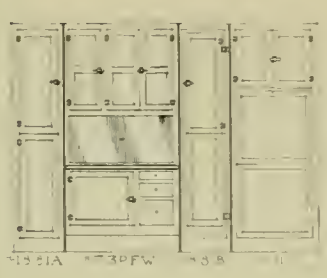

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Santa Fe: *Santa Fe Builders Supply Co.*
Eugene: *Midgely Planing Mills*
Oakland: *The Hoosier Store, 1410 Madison Street*
Merced: *R. C. Balaam*
San Jose: *Geo. B. McKee Co.*
Fresno: *H. G. Shirley*
Eureka: *Jacobs, Ackerman & Crozier*
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San Bernardino: *Pacific Gas Appliance Co.*
Stockton: *W. E. Zerweck*
Sacramento: *Cutter Mill & Lumber Co.*

MONTHLY BUILDING SURVEY

BY R. GILES, OF S. W. STRAUS & CO.

FOR THE twenty foremost cities of the Pacific Coast states, San Francisco, San Diego, Berkeley, San Jose and Phoenix were the only ones to report building permits for November in greater volume than were issued during the previous month. This is shown in the Pacific Coast section of the National Monthly Building Survey of S. W. Straus & Co. Although a total of $35,903,503 in building permits issued in 79 major cities comprised in the Straus survey, shows a comparatively active building industry, it is 10 percent less than the total for October and 9 percent less than for last November, but 9 percent greater than that of November of 1922. Except in California and Nevada, the reduction is attributable in seasonal influence.

NEW SAN FRANCISCO RECORD

San Francisco set a new high monthly record mark for building permits issued during November, as it did in October. Its record of $6,358,729 is 3 percent greater than the October figure, which is 7 percent ahead of the September total. The November record is 63 percent over that of last November and 142 percent over that of November, 1922.

Los Angeles issued $9,754,196 in building permits during November, the lowest monthly total in two years with the exception of May of this year. The figure is 11 percent less than for October, 27 percent less than for last November, and 14 percent under the figure for November of the year before. This total, however, represents 27 percent of the grand total of building permits comprised in this survey.

In the Los Angeles metropolitan area, 15 municipalities report a November aggregate of $13,771,699, which is 14 percent below the comparable figure for October, 31 percent below that of last November, and 2 percent less than for November of 1922 for these cities. Six municipalities, however, show gains over October.

THE FOLLOWING TABLE SHOWS COMPARATIVE FIGURES

	Building Permits Issued in November		Percentage of + (gain) or − (loss)		
			Oct. '24 to	Nov. '23 to	Nov. '22 to
City	Number	Cost	Nov. '24	Nov. '24	Nov. '24
Los Angeles	3,648	$9,754,196	− 11	− 27	− 14
San Francisco	707	6,358,729	+ 3	+ 63	+142
Seattle	748	1,902,415	− 5	+ 65	+ 51
Portland	1,010	2,118,340	− 12	+ 25	+ 13
Oakland	942	2,104,741	− 19	− 9	− 18
Tacoma	210	482,750	− 2	+ 43	+132
Salt Lake City	85	332,354	− 24	− 36	+ 20
Long Beach	385	938,566	− 3	− 51	− 11
Spokane	157	158,475	− 38	− 12	+ 3
Sacramento	126	292,742	− 68	− 36	− 34
San Diego	499	1,289,712	+ 28	+ 31	− 44
Fresno	107	103,778	− 42	− 72	− 78
Berkeley	334	805,081	+ 21	+ 10	+142
Pasadena	247	1,067,798	− 31	− 36	+ 49
Stockton	97	242,285	− 9	+ 9	+ 29
Glendale	192	660,130	− 19	− 42	+ 22
San Jose	73	323,560	+ 75	+ 58	+103
Ogden	35	163,800	Same	+ 74	+151
Phoenix	110	195,722	+ 26	+ 59	− 34
Everett	85	28,973	− 64	− 67	− 46
			− − − − −	+ + + + +	

Model No. 11

Regina—with Haws' Cupless Drinking Faucet attached. Comprising a vitreous receptor, cast iron concealed strap. Just one of a complete line of Haws' Sanitary Drinking Faucets manufactured by an organization which has established an enviable record for intelligent co-operation with the architect.

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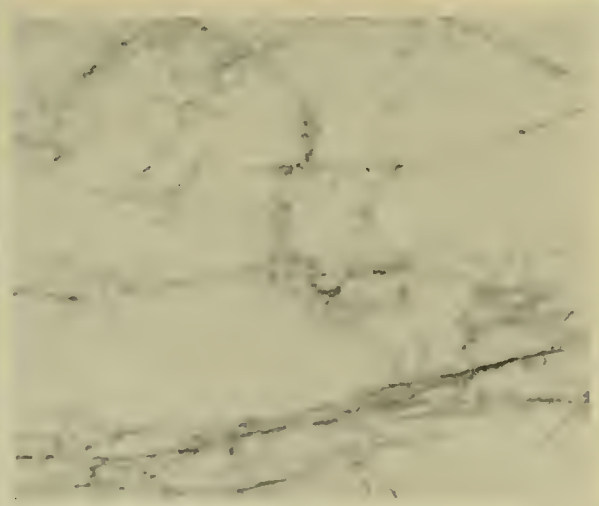

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THE BILTMORE THEATRE

(Continued from page 5)

a pictured drop, and the old galleon, map and accessories make the one vivid accent. A general tone of old gold marks the finish, with undertones of dull maroons and blues and greens and browns. The ensemble is suave and elegant.

The lobby and lounging room are sufficiently handsome. No city need be ashamed of a building with as much good taste and substantial merit as are shown in this theatre.

* * *

MONTHLY BULLETIN, A. I. A

(Concluded from page 35)

tary, suggesting that Mr. MacDonald's name should have been presented for privileged communication as from the San Francisco Chapter.

The Chapter passed a vote of thanks to Mr. Charles Duncan, of Foster & Kleiser, for his most interesting talk on color, which entertained and instructed the Chapter at the November meeting.

The Secretary reported receipt of $168.95 for the Educational Fund from Mr. Faville, which had been received as San Francisco Chapter refund from a brick building competition.

The Chapter passed a vote of thanks to Mr. Faville for his efforts in behalf of the Chapter.

Mr. Boynton of the Industrial Association spoke to the Chapter in regard to the Trade Schools of the San Francisco Industrial Association.

Mr. Paul Eliel gave a more complete description of the work of the schools and the progress that they have made since their founding, several years ago.

There being no further business, the meeting adjourned.

Respectfully submitted,
ALBERT J. EVERS, *Secretary*

After adjournment, the Chapter was escorted by the officers of the Industrial Association to the Trade Schools. Here the apprentices in the various trades were receiving instruction, and the visit proved to be of great interest to all those who had the privilege of making the tour.

The Secretary wishes to express the appreciation of the Chapter for the opportunity given by the Industrial Association to see and understand the great constructive work which they are doing, not only for the building industry, but for the advancement of the whole city and the education of young men who would otherwise be doubtful of opportunities in apprenticeship to the skilled trades.

To those of the Chapter who did not have the privilege of seeing these schools, the Secretary expresses a very quiet and guarded suggestion that even an architect might gain information by a course in these various trade schools, where practice is pre-eminent over theory.

* * *

WASHINGTON STATE SOCIETY

At the conclusion of the eighth annual meeting of the Washington State Society of Architects, the following officers were elected: Roy D. Rogers, Seattle, president; Frederick J. Peters, first vice-president; Julius A. Zittel, Spokane, second vice-president; J. L. McCauley, third vice-president; T. F. Doan, of Bellingham, fourth vice-president. Harry H. James, four years; Theo. Buchinger, three years; Charles W. Saunders, two years; board of trustees; and W. C. Jackson, secretary-treasurer. Many interesting addresses were delivered, a splendid tribute was paid to the memory of the late Edgar Blair, and the history of the organization since its formation in 1916 reviewed was.

PERSONAL GLIMPSES

IN few professions is the individual so camera-shy as is the architect. Rarely does he receive the recognition that is his due. Never does he seek it. As a result, most of us see only a name or a completed creation of his and glimpse little or nothing of the personality behind it. In this column each month we hope, in some small measure, to heed the cry of "Author, Author," so far as the leading architectural craftsmen of the West are concerned, by presenting photographs of them and sketches from life. Nominations for this "small niche in The Hall of Fame" are acceptable from our readers. [*Sketches from life in this issue by Ramm*]

REGINALD JOHNSON

Born in Westchester, New York, 1882.

Manifested creative genius very early in life, it is said, by creating a household rumpus when his bottle was not forthcoming. Outgrew desire for bottle, but creative instinct flourished and bore fruit, to the enrichment of California architecture.

Came to California in 1895, attended prep school in Mortistown, N. J., graduated with Bachelor of Arts Degree, Williams College in 1907, spent a year in California training for practice of architecture, entered Massachusetts Institute of Technology, graduated with Bachelor of Science degree, 1910. Degree was in architecture, of course.

After extensive travels abroad both before and after graduation, returned to California and worked with Robert Farquhar for a year until he started private practice in Pasadena. After distinguishing himself in individual practice for a decade, he became senior member of Johnson, Kaufman and Coate, and is now again maintaining individual practice.

In 1921, Mr. Johnson won the gold medal for primacy in domestic architecture at the Architectural exhibit in Washington, D. C.

Typical of his characteristics is the fact that he served as private in Heavy Artillery during the war.

He is an active and popular member of Allied Architects Association, Flint Ridge Country Club, University Club of Los Angeles, University Club of Pasadena, Alpha Delta Phi, and retiring president of Los Angeles Chapter, American Institute of Architects.

The professional standing of the man is high but, greater still, is the real affection in which he is held by all who know him well.

His hobby? Looking for that Artillery Corporal who gave him his first drill.

JAMES EDWARD ALLISON

Born near Pittsburgh, Pa., at an early age.

Began the practice of architecture in Pittsburgh in 1892 but fled the smoke and grime of that metropolis for the "great open spaces" of California in 1910, and has been doing everything in his power to fill those great open spaces ever since.

How well he has succeeded is evidenced by the fact that Allison & Allison have designed approximately two hundred of the finest school buildings in California and the name of Allison & Allison on plans for a school have come to have the same meaning as Tiffany on jewels.

Mr. Allison was elected a member of the American Institute of Architects in 1899 and was elected to fellowship in the American Institute of Architects nine years later. He is past president of the Southern California Chapter, A. I. A.

He is a member of the University Club of Los Angeles, and of the Pasadena Golf Club. Also a very active member of the Southern California Chapter, A. I. A., Allied Architects' Association of Los Angeles and Los Angeles Chamber of Commerce.

Besides the two hundred schools which testify that neither of the Allisons has lived in vain, the noteworthy work of this firm in Southern California includes many genuine architectural achievements, among them the University Club of Los Angeles, the Southern Branch of the University of California, the Friday Morning Club, and the Women's Athletic Club.

It is difficult to write of James Edward Allison, the architect, or James Edward Allison, the man, without indulging in the superlative. Suffice it to say that in his professional career and in his private life he has achieved what the humblest student draughtsman aspires to be.

His hobby? Didn't we mention that he is a member of the Pasadena Golf Club?

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HAROLD E. LATHROP, *Manager*

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B. L. FRANK, *Manager*

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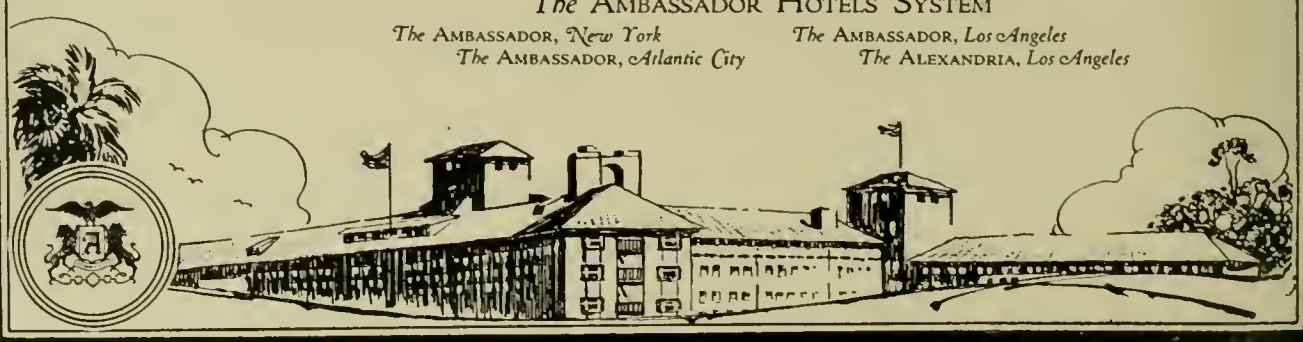

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VOLUME XXVII · FEBRUARY · 1925 · NUMBER · TWO

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PACIFIC·COAST·ARCHITECT
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VOLUME XXVII · SAN FRANCISCO · FEBRUARY, 1925 · NUMBER TWO

AN AMERICAN VILLAGE

[BY HARRIS ALLEN, A. I. A.]

THE press agent of a new real estate "subdivision" recently gave a news item to the press in which he proudly chronicled the building development of his tract. He enumerated twenty-two different "styles" of architecture which were represented in these few blocks.

A wonderful mental picture arises of the kaleidoscopic effect resulting—a patchwork like a crazy quilt—doubtless the contractor's versions of Spanish, Colonial, etc., with an occasional example of real architectural handiwork like a stag at bay surrounded by a pack of drooling wolves. Why travel, when a map of the world is presented to your view from your own front porch? To be sure, one might develop a sort of esthetic indigestion—somewhat like the results of a cafeteria meal of Spanish chile-con-carne, German sauerkraut, English plum pudding, French pastry and New England beans.

Be that as it may—and is—a homeopathic dose of the world can not hurt us, and possibly may relieve that distressed feeling.

Let us, then, take a short trip to France—to Normandy, for example. A rest cure in one of those quaint and peaceful peasant villages is perhaps just what we need.

[Concluded on Page 27]

ARLINGTON LODGE
LAKE ARROWHEAD
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ASSOCIATE

MAIN ENTRANCE, ARLINGTON LODGE, LAKE ARROWHEAD, CALIFORNIA
McNEAL SWASEY, ARCHITECT, H. C. McAFEE, ASSOCIATE

AN EFFECTIVE COLOR ENSEMBLE, FROM BLUE-BROWN VITRIFIED TILE THRU TAWNY, ROUGH-TEXTURED PLASTER, PAINTED FRIEZE IN RICH BLENDING OF EIGHTEEN COLORS, TO SOFT GRAY-TAN STAIN ON REDWOOD CEILING, WITH BROADLY STENCILED BEAMS; THE UNUSUAL AND SUCCESSFUL SHOWROOM OF DODGE MOTOR CAR CO., SAN FRANCISCO, MILLER & PFLUEGER, ARCHITECTS, G. P. W. JENSEN, BUILDER, A. QUANDT & SONS, PAINTERS AND DECORATORS.

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MAIN DINING ROOM
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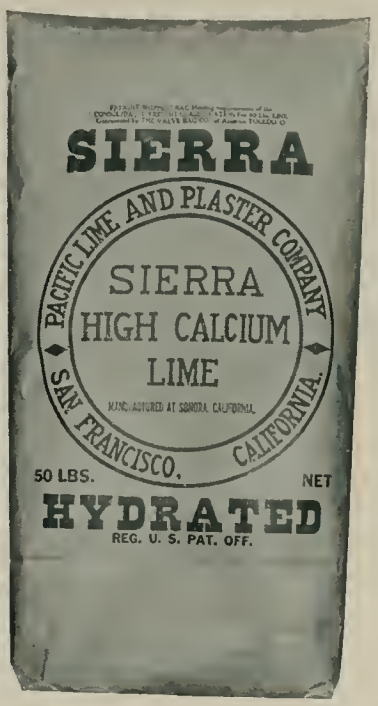

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PERSONAL GLIMPSES

IN few professions is the individual so camera-shy as is the architect. Rarely does he receive the recognition that is his due. Never does he seek it. As a result, most of us see only a name or a completed creation of his and glimpse little or nothing of the personality behind it. In this column each month we hope, in some small measure, to heed the cry of "Author, Author," so far as the leading architectural craftsmen of the West are concerned, by presenting photographs of them and sketches from life. Nominations for this "small niche in The Hall of Fame" are acceptable from our readers.

[*Sketches from life in this issue by Ramm*]

S. O. CLEMENTS

Born in Centerville, Maryland, 1883.

Graduate and postgraduate, architectural course, Drexel Institute, Philadelphia.

Worked with Duhring, Okie and Ziegler, then with Walter Smedler, both of the Quaker City, and after two years in Jamestown exhibition office of Parker, Thomas & Rice, was special student at Boston Tech in 1908. Worked as draftsman and designer with Codman and Desperdelle in Boston and was with them when they won the Brigham Hospital competition. After association with McGinnis & Walsh, Boston, W. W. Bosworth, New York, and travels abroad, was in the office of Grosvenor Atterbury.

Began to sing "California, Here I Come" in 1911 and arriving in the Golden State was with Robert Farquhar three years, and then went into the office of Morgan, Walls & Morgan as designer. Spent three years in charge of architecture for the Frank Meline Company and became partner in the firm of Morgan, Walls & Clements, in January, 1922, the Bank of Italy, Los Angeles, being the first notable work of the new firm.

Prior to this association, Mr. Clements' Savoy Hotel received the only award made to commercial architecture by an out-of-town jury brought to Southern California by the A. I. A.

With Mr. Morgan, Mr. Clements already has earned distinction by the development of commercial architecture along exceptionally artistic lines in West Seventh Street and the firm is now designing a great number of Southern California warehouses, aiming to establish the same striking artistry in warehouse design that they have

[Concluded on page 27]

JOHN J. DONOVAN

Born at North Andover, Massachussetts, a long time ago.

Is probably the only man on record who ever forsook the lucrative trade of brick-laying for architecture—and made it pay.

He learned the brick-laying trade in Boston and as foreman-superintendent, built the Bancroft Dormitory, Phillips Academy, Andover. Returned to Andover at the age of 24, and after a four-year prep course there, studied four years at Massachusetts Institute of Technology from which he graduated in 1906 with degree of Bachelor of Science in Architecture.

Mr. Donovan has been a "doer," with an accent on the "do." He was largely responsible for the Singer Building, New York City.

He came to California in 1911, planning to return to New York on completion of the Oakland City Hall but, like many others, "he came, he saw" and was conquered. In January, 1912, he was appointed architect and given contract to serve for $7,000,000 worth of work in Oakland, including Civic Auditorium, schools, completion of City Hall.

At present is architect for new College of Notre Dame, Belmont; University of Santa Clara, St. Mary's College, and for more than 250 schools in California, Nevada, New York and elsewhere.

If one single work of this prolific producer of notable achievements may be said to stand out from the others, it is his book "School Architecture," published 1912 by the McMillan Company. He invented the Donovan Desk, recently approved by New York City Board of Educa-

Concluded on page 27

ABOVE - LIVING ROOM, MRS. MODINI-WOODS RESIDENCE, LAKE ARROWHEAD, CALIFORNIA
McNEAL SWASEY, ARCHITECT, H. C. McAFEE, ASSOCIATE

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ABOVE—VAN NUYS RESIDENCE; BELOW—MODINI-WOODS RESIDENCE, LAKE ARROWHEAD, CALIFORNIA
McNEAL SWASEY, ARCHITECT, H. C. McAFEE, ASSOCIATE

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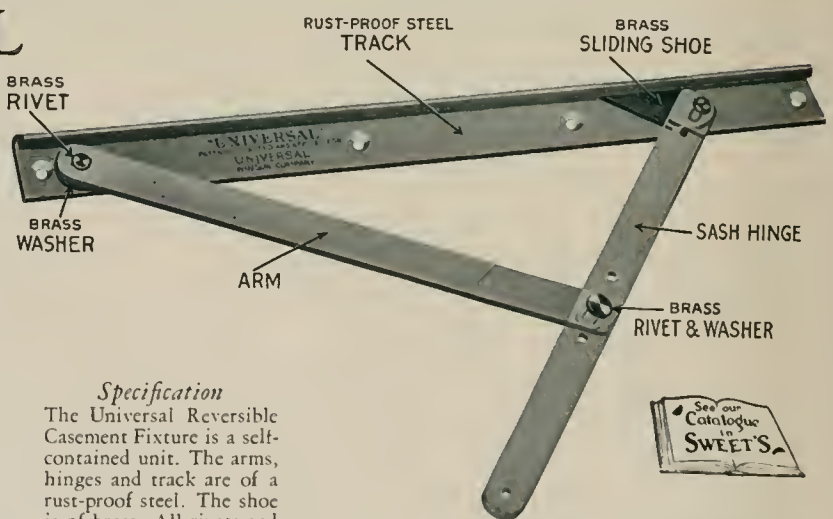

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AN AMERICAN VILLAGE

[Continued from page 5]

But, since we can hardly spare the two or three months required for a trip over land and sea, and air travel has not yet been regulated to practical working conditions, we will go to Little Normandy—and, in a day, find ourselves, to our amazement, in a charming old-world settlement, rambling among the pines, on the borders of Lake Arrowhead, California.

Steep gables, pointed towers, tall chimneys, lift between the trees. Dormers cling to roofs, like eyebrows. The stripes of half-timber work echo the lines of the lofty pine-trunks. An occasional Gothic arch accents a vista. A great many-mullioned window rises above a stone terrace. Here a path leads to a low doorway whose easy threshold invites you with informal welcome; there a flight of broad, low steps leads to an upper level, where glimpses through open casements reveal raftered ceiling and generous fireplace.

An attractive picture, is it not? A pleasant experience, to leave the busy, modern world and find this bit of France set down bodily within easy reach—without one jarring note, one discordant element.

This may have been an experiment; and it may not suit the ideas of some, as to what constitutes architecture that is appropriate or consistent or vital or what you will, but certainly it is a success of its kind, and suitable to its setting, and a most delightful thing to look upon.

There is no moral to this tale, but certain conclusions can be drawn.

S. O. CLEMENTS

[Continued from page 22]

achieved in West Seventh Street work. Among the many fine creations under way are included a 14-story building for the Hollywood Storage Company, a handsome structure for the W. P. Fuller Co. and the new plant of the Los Angeles Herald.

Mr. Clements is a member of the Hollywood Athletic Club, Allied Architects and American Institute of Architects. Aside from his professional success, he is liked mightily by all who know him.

His hobby? Strange as it may seem, architectural design is a genuine hobby with him.

JOHN J. DONOVAN

[Continued from page 22]

tion. He innvented the Donovan Window, manufactured by the Universal Window Company of California and the Truscon Steel Company of Youngstown, Ohio.

Mr. Donovan is a member of the American Institute of Architects, its committee on school building standards, of the Committee of the N. E. A. School Planning and Construction, honorary member of the National Council on School Planning; member of Claremont Country Club, Oakland, Mt. Diablo Country Club, Mt. Diablo; Technology Club, New York City.

His hobby? Doing things.

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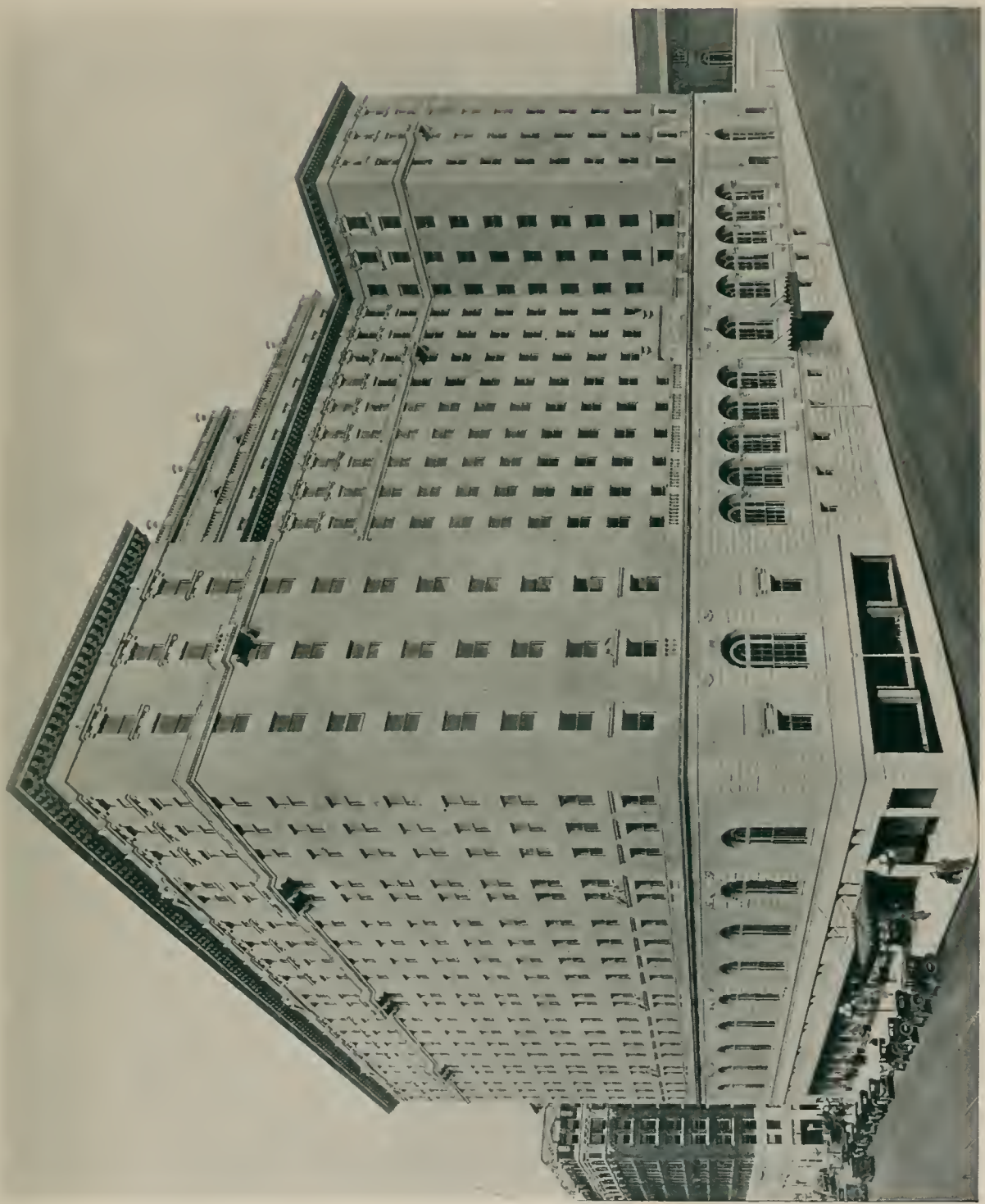

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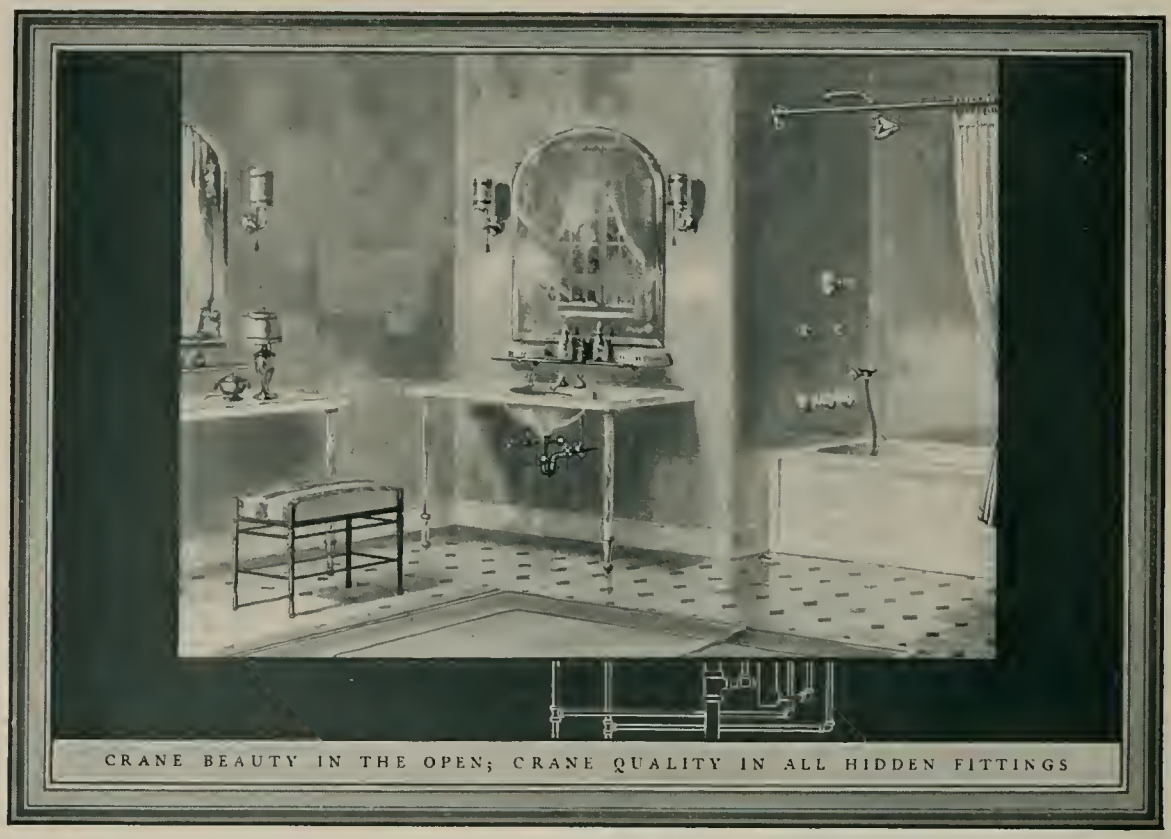
ABOVE—LOUNGE; BELOW—LOBBY, OLYMPIC HOTEL, SEATTLE, WASHINGTON
GEO. B. POST & SON, ARCHITECTS, BEBB & GOULD, ASSOCIATES



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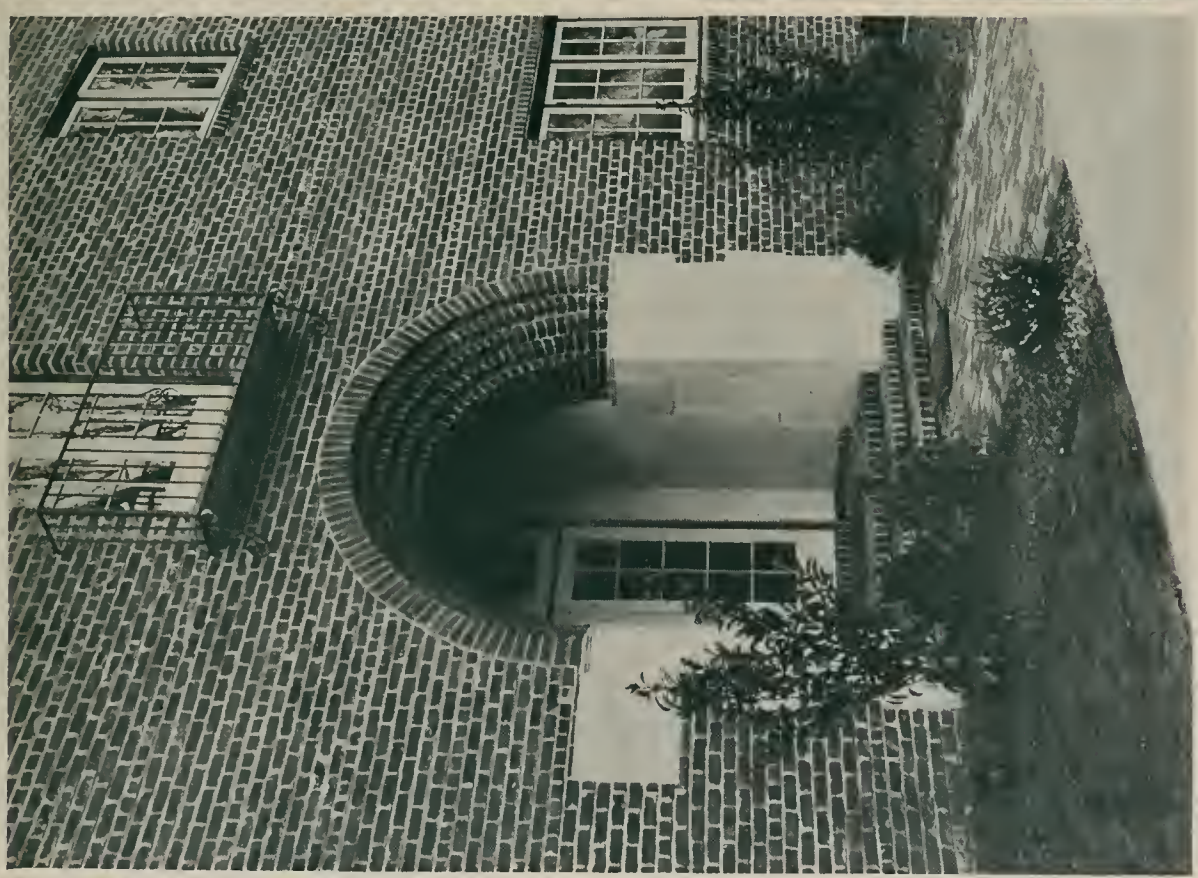

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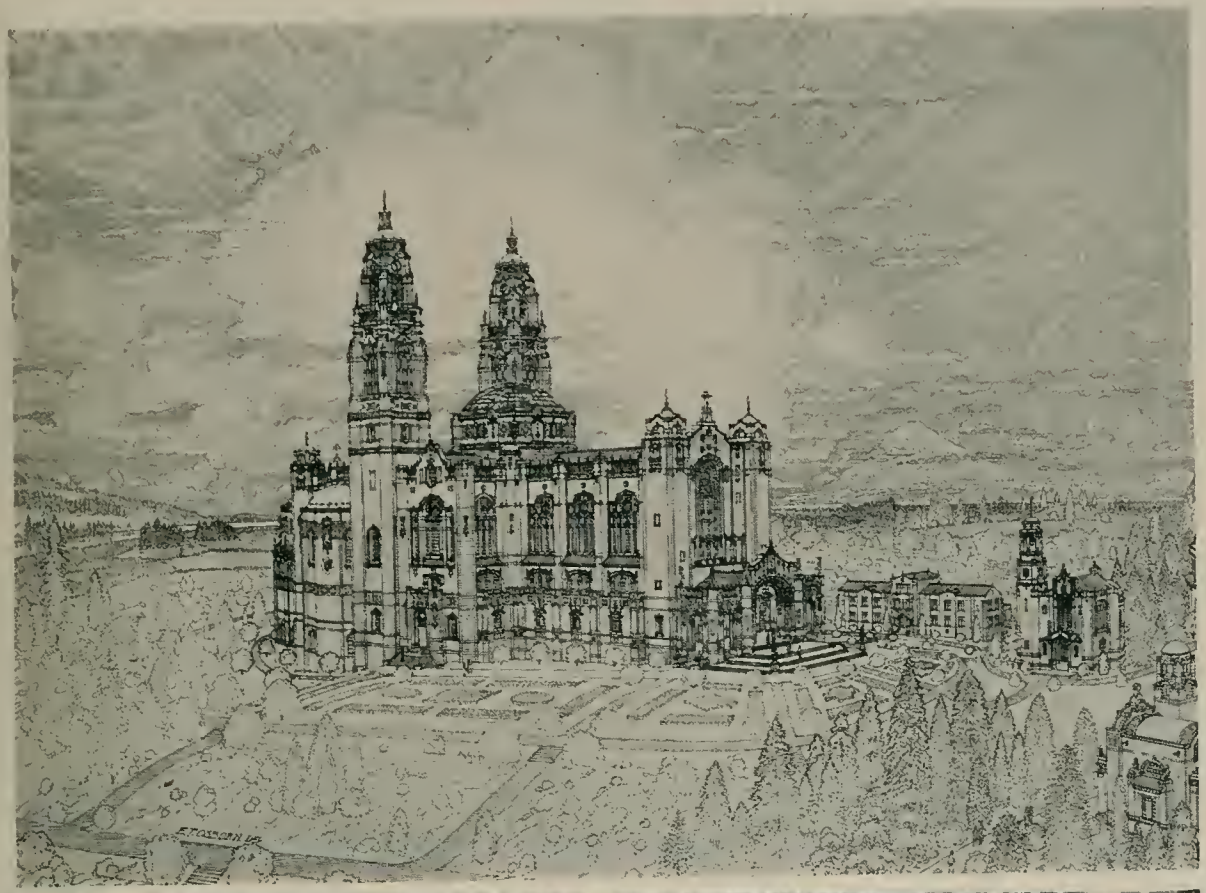
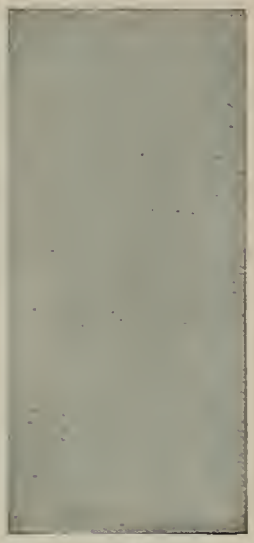


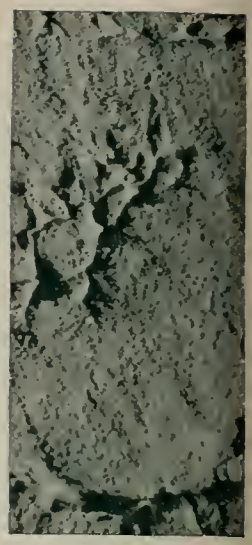
ABOVE—SANCTUARY OF OUR SORROWFUL MOTHER, PORTLAND, OREGON; BELOW—APARTMENT HOUSE DOORWAYS, WALLA WALLA, WASHINGTON, E. T. OSBORN, SEATTLE, WASHINGTON, ARCHITECT

ENGLISH COTTAGE

ITALIAN

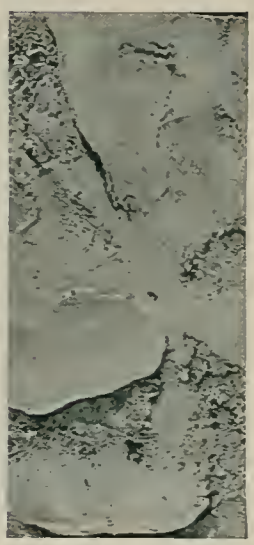

COLONIAL

GOTHIC


ITALIAN COTTAGE

GREEK

MODERN AMERICAN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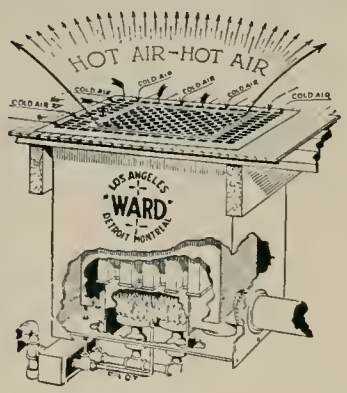

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SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

MONTHLY BULLETIN

OFFICERS

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John Reid, Jr., Vice-President
Albert J. Evers, Sec.-Treas.

DIRECTORS

Earle B. Bertz, three years
Will G. Corlett, three years
George W. Kelham, two years
Arthur Brown, two years
J. Harry Blohme, one year
William Mooser, one year

NEXT MEETING

The next regular meeting will be held in the rooms of the San Francisco Architectural Club, 77 O'Farrell Street, on Tuesday, February 17, at 6:30 p. m. Dinner will be served at 75 cents per plate.

Mr. Roger W. Blaine will give a twenty-minute talk on his travels in Spain and Africa, showing some of his sketches. Those who know Mr. Blaine and his work will appreciate this opportunity.

JANUARY MEETING

The regular meeting of the A. I. A., the San Francisco Chapter, was held on Tuesday, January 20, 1925, in the rooms of the San Francisco Architectural Club, 77 O'Farrell Street. President Fairweather called the meeting to order at 7:45 p. m.

The following members were present: J. Reid, Jr.; Sylvain Schnaittacher, R. I. Stringham, A. R. Johnson, Ernest Coxhead, W. C. Hays, J. Harry Bohlme, E. H. Hildebrand, Morris M. Bruce, Chas. T. Maury, Earle B. Bertz, Wm. Mooser, Benj. S. Hirschfeld, Wm. A. Newman, E. B. Hurt, Harris Allen, Wm. Bliss, J. S. Fairweather and A. J. Evers.

The following guests were present: Messrs. Henry K. Holzman, of the Illinois Chapter; H. Hilp and D. D. Banta.

MINUTES

The minutes of the previous meeting were accepted as published.

OLD BUSINESS

A letter of appreciation from Mrs. Willis Polk for the memorial resolution of the Chapter was read by the Secretary and placed on file.

The Secretary reported that the call for exhibits for the Traveling Exhibit of School Houses had not met with great response. It was moved, seconded and carried that more time be requested from the Exhibition Committee for any future exhibitions of this kind.

The President appointed the following chairmen of the various committees for the ensuing year: Competitions, Sylvain Schnaittacher; Regulations, Laws and Building Relations, Clarence Ward; Historic Monuments, Ernest Coxhead; War memorials, Arthur Brown; Architectural Relations and Publicity, Harris Allen; Plan of Washington and Environs, Ernest Coxhead; Education and Small Houses, Earle B. Bertz; Membership, the President will appoint a chairman for this committee.

REPORT OF COMMITTEES

Mr. Coxhead reported for the Golf and Regional Conference Committee. The Secretary was instructed to write to the Secretary of the Southern California Chapter to further the meeting in March.

Mr. Schnaittacher reported on the combined exhibition in New York from April 20 to May 2, 1925.

The President appointed Mr. Schnaittacher as Chairman of the Committee and jury to select the exhibits for the San Francisco Chapter.

NEW BUSINESS

After some discussion it was moved, seconded and carried that a membership committee be appointed. The President will appoint the committee at a later date.

Mr. Allen brought up a communication from the Redwood Association regarding small house plans for which they requested a jury from the local Chapter. Moved, seconded and carried that a committee be appointed.

A letter from the City Efficiency League was read regarding the unsightly newspaper boxes and racks on the streets of San Francisco. It was moved, seconded and carried that the Secretary write to Mr. Uhl of the City Efficiency League, stating that we are in support of his movement and that the Chapter will start a fund with ten dollars toward a small cash prize for the Architectural Club in order to stimulate a competition for the solution of this problem.

There being no further business, the meeting adjourned.

Respectfully submitted,
Albert J. Evers, *Secretary*

After the meeting, Mr. D. D. Banta addressed the meeting on the manufacture and use of Linoleum and Rubber Tile.

Mr. Henry K. Holzman of Chicago brought greetings to the Chapter and spoke briefly upon his travels and impressions.

* * *

SOUTHERN CALIFORNIA CHAPTER

The January meeting of the Southern California Chapter of the American Institute of Architects, held on the 13th of last month, marked the retirement of Reginald D. Johnston as President, and the inauguration of David C. Allison, of the firm of Allison and Allison, as the new president of the Chapter. Mr. Allison will receive the same loyal support awarded Mr. Johnson, for he is held in the highest esteem as a man, and the Chapter is proud to claim him as an architect.

A number of guests attended the meeting. The first of these who addressed the Chapter was Mr. Robert Burns, of the Los Angeles School Board, who praised the cooperation and the splendid service given the School Board by Los Angeles Architects, under the Board's present system of allotment of design.

Mr. Paul Langworthy of the Builders' Exchange spoke, expressing his appreciation of the efforts of the Institute to maintain a high standard of professional ethics. His address was followed by a short talk from Mr. Alexander Williams, Secretary of the Award Committee of the American Chemical Society, which is offering scholarships

(Concluded on page 43)

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without extra cost

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that yields a higher factor of safety;

Extra beauty
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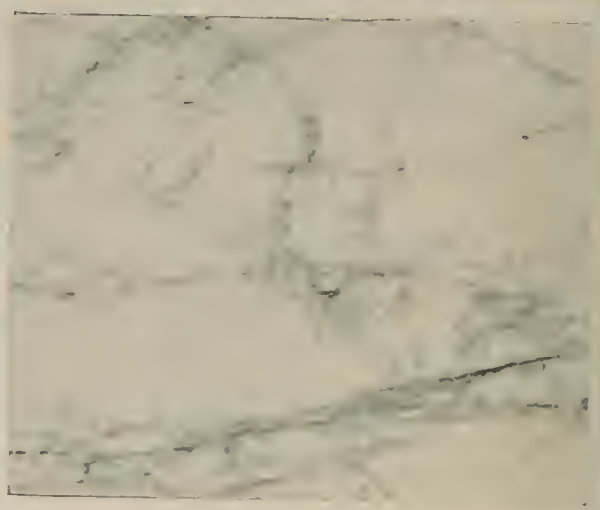

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SAN FRANCISCO ARCHITECTURAL CLUB

A DRAWING reproduced in this issue is selected from the work of students of the San Francisco Architectural Club Atelier. Several drawings have been awarded prizes for being the best solutions of the respective programs in the class of Analytiques or Order Problems.

The Atelier season of 1924-25 promises to be the most successful the club has enjoyed. Just before the World War, the Atelier was exceptionally well patronized, a large enrollment and an enthusiastic group of students with splendid leadership gave it almost national reputation. But, during the War, the Atelier came to be only a memory.

But since then, it has been launched on a new career, with the inspiration of past achievements to spur it on. The ever-increasing number of students and the keen but friendly rivalry in the competitions of the various classes are developing a spirit of good fellowship and creating an incentive for better work.

The constantly increasing precentage of higher awards in the judgments indicates that the Atelier bids fair soon again to reach its former high standards.

CLUB OFFICERS ELECTED

Officers for the coming year were elected at the last business meeting January 7, as follows: Carl Schmidt, president; Ernest E. Weihe, vice-president; Theo. G. Ruegg, secretary; Harry Langley, treasurer.

The retiring officers are Ed. B. Hurt, president; Carl Schmidt, vice-president; Wilton Smith, secretary; Harry Langley, treasurer. The Board of directors last year included Ernest E. Weihe, J. Peterson and L. Bolen. L. H. Keyser was elected to take the place of Ernest Weihe on the board. Retiring President Hurt was presented with a handsome volume of Andrea Palladio, a small token of the club's appreciation for his splendid effrots.

The boys who put over the Christmas Follies, enjoyed a little dinner party January 14. Just the particular ones who covered themselves with glory on and in front of the stage were present and clever impromptu speeches and late jokes made the evening one to be remembered.

HEARD IN THE CLUB ROOMS

Fred Kramer attended summer school at Fountainebleau and is now traveling in Italy. We should hear some interesting stories when he comes home.

* * *

Mark T. Jorgenson is very busy designing theatres and getting a good organization together. Good luck, Mark.

* * *

Lloyd Cole has gone to Los Angeles as manager of Gladding, McBean's southern plant. Even with such a fine connection, we don't know whether to extend congratulations or condolences. He's south of the Tehachapi.

* * *

Ed. Flanders and Leo Starks have joined forces to show Sacramento something really good.

* * *

Stanton Willard has become a "Travertite" expert. We are proud of you, Stanton.

Jack Geering is making a name for himself at the University of Pennsylvania. Just by way of diversion, he spent his summer vacation with McKim, Mead and White, New York.

* * *

Harold Weeks is holding down W. H. Weeks' Oakland office. A real job, but Harold is capable.

* * *

Jim McGee has recovered from his nervous breakdown and is back in the swim again. We're surely glad to see you.

* * *

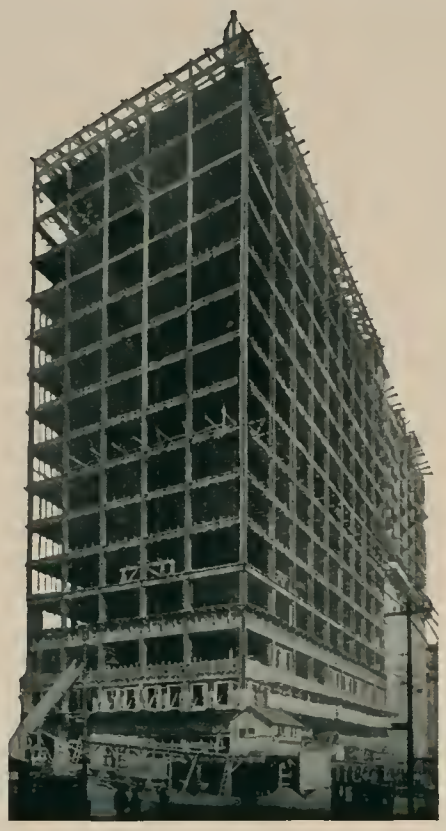
August Headman is well on the road to recovery from his recent illness and we all hope he will be back on the job again soon.

* * *

NEW LABOR-SAVING DEVICE

A portable electric handsaw, which brings the tool to the work and eliminates costly handling of material, is being introduced by the Michel Electric Hand Saw Co., 166 East Grand Ave., Chicago, Ill. It is to be known by the trade-name of "Skilsaw," and it is claimed that it will speed up work and reduce costs for curting wood, wallboard, plaster board, plymetl, fibre, linoleum, and many other materials.

SKETCH BY T. VIERRA



Constructing the Medico-Dental Building

IN THE CONSTRUCTION of San Francisco's new 15-story building which is being erected at Post and Mason Streets to house the medical and dental professions, only the highest grades of building materials are being used.

It is significant that the framework of this million dollar class "A" structure is composed of steel fabricated by the Moore Dry Dock Company!

There is no plant on the Pacific Coast so well equipped to produce steel for industrial construction as this concern, which invites inquiries on buildings, bridges, and all industrial projects.

Because of our advantageous location on the water front and because our overhead is carried by marine repairs, we are in a position to make minimum bids. Address all communications to Oakland office.

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THE OLYMPIC HOTEL, SEATTLE

By CHARLES W. MEIGHAN

CLIMAXING a season of revived activity in Seattle building, was the formal opening on December 6, 1924, of the Olympic Hotel, which the owners declare is the most beautiful and complete hotel of its size in the world.

And it is also said that the world's record was broken in the short time taken for the completion of a building of this type and character. However that may be, Seattle waited a long time for a hotel that would be in every sense a credit to that thriving city but, once started, rushed through to completion a handsome structure entirely adequate to the needs of the finest city.

The architects were George B. Post & Sons of New York City, with whom were associated Charles H. Bebb, F. A. I. A., and Carl F. Gould, A. I. A., of Seattle.

The photographs in this issue do scant justice to the completeness and beauty of the structure and neither photographs nor words can picture the manner in which progressive Seattle has taken the new hotel to its collective bosom and made it the community center around which revolve all the festive activities of the Washington metropolis.

It includes every possible provision for the comfort of its guests. Among the particularly notable features are the Palm Room, Italian banquet room, Peacock Alley, assembly lounge, the wonderful ship room, great ball room, Pompeian Coffee Room, and the attractive Junior Ball Room. Architecturally, it is said to be one of the finest structures in the Pacific Northwest.

The hotel is really a monument to civic spirit for it was built by the Community Hotel Corporation of Seattle, comprising some 3,100 stockholders. On opening night, more than 10,000 people passed through its doors and the tremendous support it has since received has made it one of the outstanding successes, artistically, commercially and otherwise, of the Pacific Coast.

* * *

STRUCTURAL STEEL HANDBOOK

"Steel Construction" is the title of a booklet just issued by the American Institute of Steel Construction, which contains the Institute's Standard Specification, and Code of Standard Practice. The introduction of the book consists of a mathematical explanation of the development of the various formulae recommended in the Specification, for the proper reduction of working stresses. Accompanying this explanation is a set of charts which eliminate a vast amount of mathematical calculation in connection with structural steel design. Copies of "Steel Construction" may be obtained from the executive offices of the Institute, 350 Madison Avenue, New York, or the engineering department, 1052 Leader-News Building, Cleveland, Ohio.

* * *

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The PACIFIC COAST ARCHITECT will pay news-stand price for copies of this magazine of the issue of January, 1924.

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ALL METAL FIRE DOORS

High Grade Sheet Metal and Kalamein Work

FIRE PROTECTION PRODUCTS CO.
3117 TWENTIETH STREET, SAN FRANCISCO

SOUTHERN CALIFORNIA CHAPTER

(Concluded from page 39)

at Yale and Vassar for non-technical articles on Chemistry written by High School Students. His speech presented a splendid suggestion, for if chemistry can be presented to the public in words of one syllable, surely architecture, which has a more popular appeal, would find an equally warm reception. Perhaps the germ of an idea for the Institute's Endowment Fund might be found here.

Mr. Holtzman of Chicago, three times president of the Illinois Chapter, addressed the meeting and reminded the members of the Southern California Chapter that architects, in order to carry out great professional ideals, must lose sight of provincial, small group ideas, and think of themselves as so many units of a great national organizations with common national ideals.

Messages of helpfulness and co-operation were also given by Mr. C. A. Fultz, General Manager of the Merchants and Manufacturers Association; Mr. J. Hunter Clark, of the Joint Technical Societies; Mr. Godfrey Edwards, of the Associated General Contractors; and Mr. Brook Hawkins.

* * *

OXY-CHLORIDE FLOORING AND STUCCO ACTIVE IN ENLARGED FIELD

Important work has been done in the development of standards of manufacture and installation for oxy-chloride flooring and stucco, the two chief producrs of oxy-chloride manufacturers.

Much of the work toward the development of standards of quality has been carried on in co-operation with the Bureau of Standards in Washington.

Pointing out to the building and construction industrries that the National Association of Oxy-Chloride Manufacturers has been in existence, although on a less active scale, for eight years, and has done much quietly effecrive work for its members and the trade served by them, the officers of the Association, in a statement issued widely rhroughout the country, referred to the enlarged program of activities being entered inro: "It is a sensible, constructive program. There are no fads in it. Carried out, it will provide protection and chances of development no single company can provide. The sound ideas of many members are woven into it. Precedent in other industries shows its accomplishment is practical."

The organizarion has established executive headquarters at 1328 Broadway, New York City, in charge of a salaried staff.

* * *

CONTINUATION OF WILLIS POLK & CO.

The firm of Willis Polk and Company wishes to announce that they have moved to 277 Pine Street, Suite 412. The telephone number will be Garfield 1840, the same as before.

The business will be continued, under the firm name of Willis Polk and Company, by a partnership formed between James Mitchell and Austin Moore. Mrs. Willis Polk will have a life interest in the profits of the firm.

Mr. Mitchell, who was long associated with the late Mr. Willis Polk, will be in charge of design and construcs tion, while Mrs. Polk's son, Austin Moore, will be business manager.

* * *

NEW HOSPITAL TILE BOOKLET

"Adaptability of Tile to Hospital Requirements," a report by Carl H. Geister, Industrial Fellow, Mellon Institute of Industrial Research, University of Pittsburgh, is the title of a new booklet which will ne sent on request to the Mellon Institute to architects, constructional engineers and builders.

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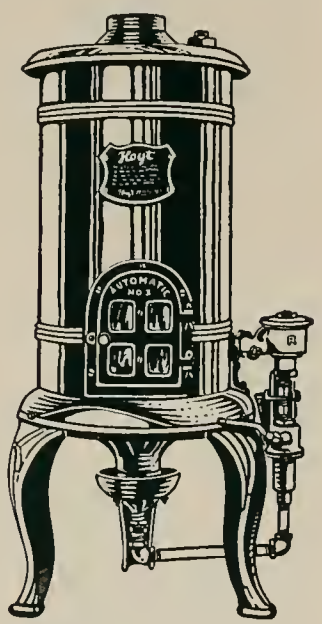

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See Page 1716, Sweet's Architectural Catalog, 19th Edition

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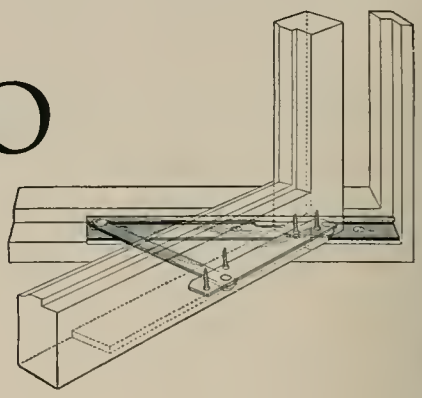

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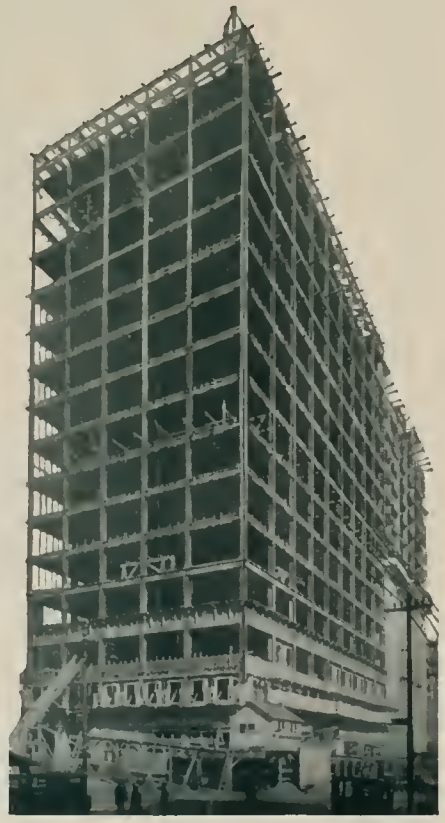

THE STEEL FRAME WORK OF THE MEDICO-DENTAL BUILDING, WHICH WAS SUPPLIED BY THE MOORE DRY DOCK COMPANY.

Constructing the Medico-Dental Building

IN THE CONSTRUCTION of San Francisco's new 15-story building which is being erected at Post and Mason Streets to house the medical and dental professions, only the highest grades of building materials are being used.

It is significant that the framework of this million dollar class "A" structure is composed of steel fabricated by the Moore Dry Dock Company!

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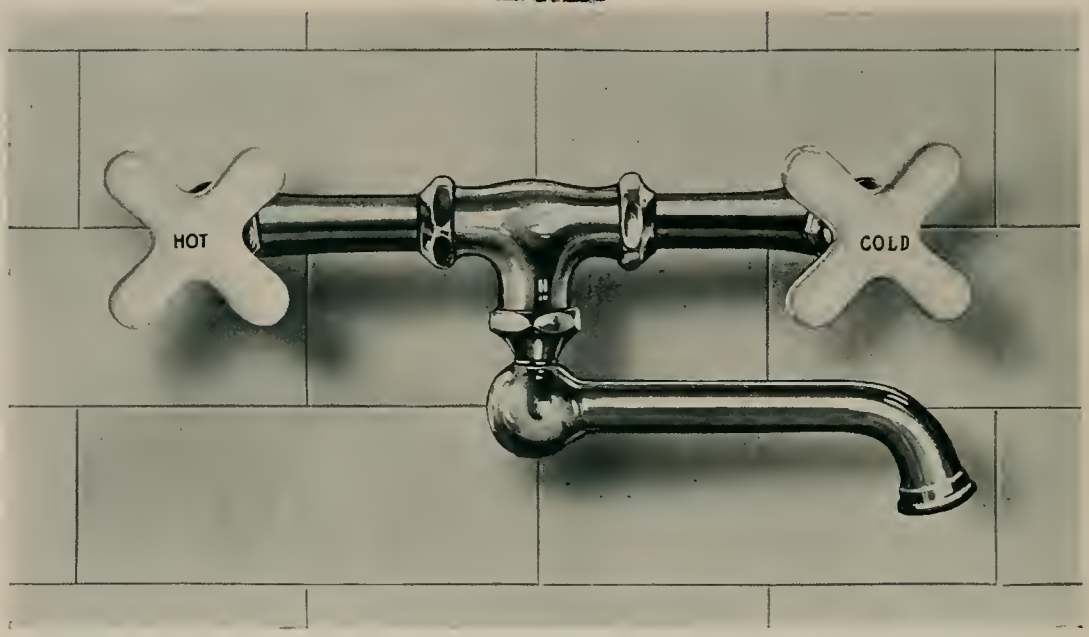

Fig. 3-B.

"THE OAKLAND" Sink Fixture has convenient swing spout, and slip joint at center tee to facilitate installation. This fixture is one of the "BEAR BRAND" Line of first quality plumbing brass goods made on the Pacific Coast.

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A typical Peerless kitchen. It includes cupboard, Hoosier "High Boy" cabinet, cooler, table cabinet, broom closet, ironing board, top cupboards and folding wall seat.

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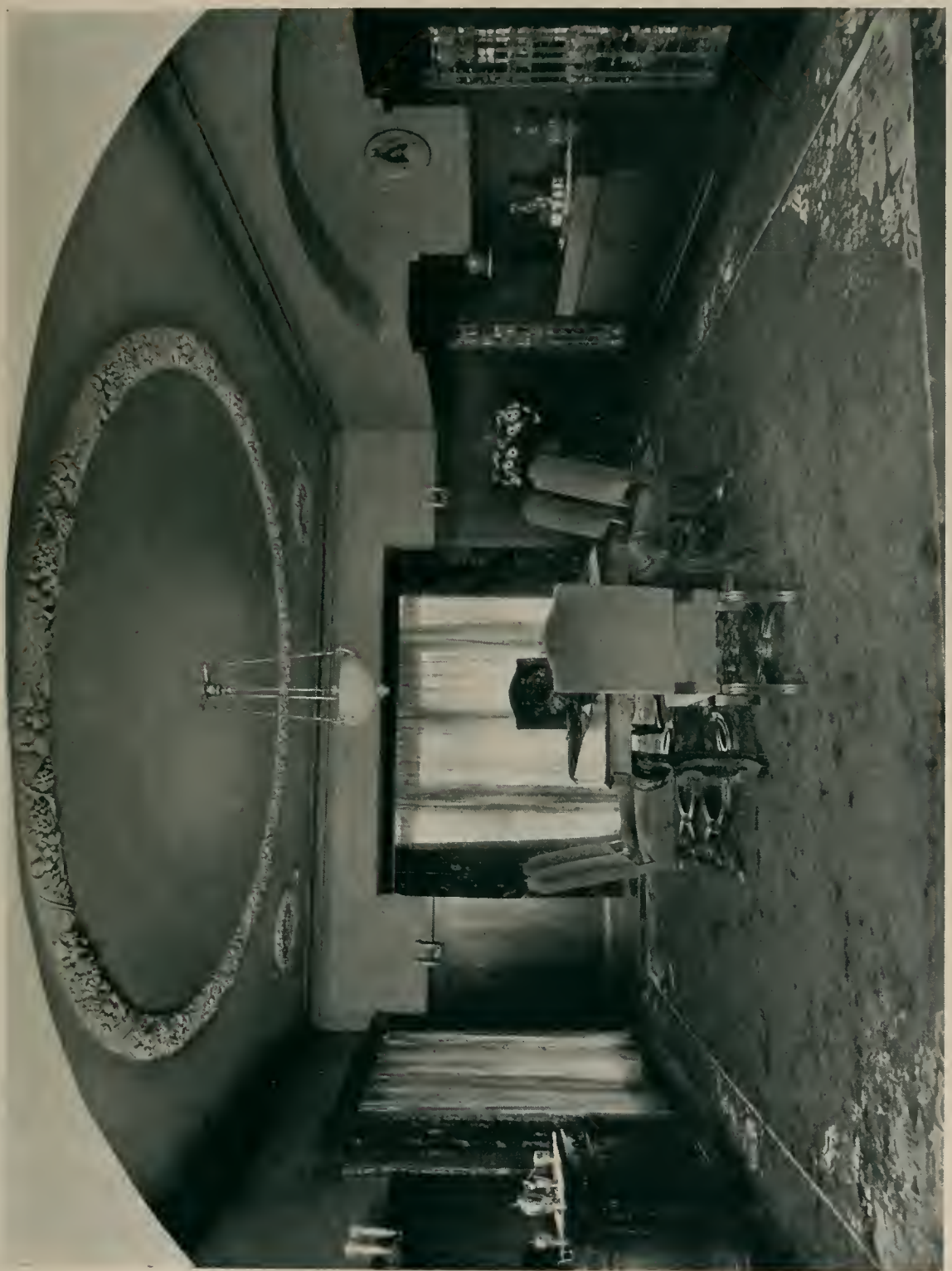

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Metprodco Reversible Window with both ventilators open

Metprodco Simplex (Patented) Reversible steel windows are made with or without interlocking meeting rail, in various designs to harmonize with the architectural design of the building.

Glass is held in place either with wire clips and putty or with glazing stops as specified.

Showing easy washing entirely from interior

The view at the right shows the lower ventilator completely reversed to facilitate washing from the interior.

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Its bowl is only 13 inches high and allows the body to rest in the natural position that enables the bowels to be quickly evacuated. It has the endorsement of America's most prominent physicians.

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MONTHLY BUILDING SURVEY

[BY R. GILES, OF S. W. STRAUS & CO.]

BUILDING permits to the number of 180,043, calling for a total construction cost of $495,256,004, were issued during 1924 in the 85 major cities of the seven Pacific Coast states comprised in the National Monthly Building Survey of S. W. Straus & Co.

While this grand total is 6% less than the total of 1923, the reduction is largely attributable to a slowing down of building in the Los Angeles area during the midsummer months. Exclusive of the 15 cities of that area, the other 70 cities show a 5% gain over 1923 and a 26% gain over the total for 1922.

In ratio of increase in building activity, the six Oregon cities comprised in the S. W. Straus & Co. survey, as a whole, show the best record for the year, 23% gain over 1923 and 41% gain over 1922. All made appreciable gains over 1922 and all but one show marked gains over 1923. In 1924 these cities issued 17,513 building permits calling for a total construction cost of $37,111,326.

NORTHERN CITIES IMPROVE

The ten Washington cities in the survey, taken as a whole, report a 20% increase over 1923 and a 42% increase over 1922. All but two gained over the 1922 record while six of the ten show gains over 1923. A total of 22,794 permits were issued to cost $44,595,498 in construction.

In California, 60 cities issued 134,982 building permits at an estimated total construction cost of $400,446,864. This figure is 15% under the total for 1923 but 27% above that of 1922. Exclusive of the Los Angeles group of 15 contiguous municipalities, however, the other 45 California cities show a gain of 1.3% over 1923 and a 21% gain over 1922.

Los Angeles issued 51,134 permits to cost a total of $150,147,516. This figure is 24% below the record of 1923 but 23% above that of 1922. In the Los Angeles metropolitan area 15 cities issued 68,653 permits totalling $204,626,117, 19% below 1923 and 32% above 1922. This figure amounts to 41% of the grand total for the 85 Pacific Coast cities comprised in the S. W. Straus & Co. survey.

SAN FRANCISCO CONSTRUCTION GREAT

San Francisco issued 10,472 permits at a total construction cost of $57,852,973, showing a 24% gain over 1923 and a 27% gain over 1922. In the San Francisco Bay area 14 contiguous municipalities issued 31,689 building permits to cost a total of $113,690,906, a gain of 18% over the previous year and a gain of 33% over the total of 1922.

In Portland, 15,276 building permits issued during 1924 call for a construction cost of $29,219,425, a 13% increase over 1923 and a 28% increase over 1922.

Seattle issued 10,774 building permits during the year to cost a total of $27,279,500. This figure is 18% greater than that of 1923 and 37% greater than the total for the year before.

Salt Lake City, with a 1924 annual total of 1,536 permits to cost $5,433,215, shows a 20% reduction from 1923 but a 24% increase over the total for 1922.

Oakland issued 12,789 building permits to cost $31,223,485, a gain of 13% over the total for 1923 and a gain of 27% over the 1922 total.

IN SOUTHERN CALIFORNIA CITIES

Long Beach, with a year's total of 5,177 permits to cost $20,601,267, shows a reduction of 13% from the 1923 record but an increase of 41% over the total of 1922.

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THE men back of this Company are more than designers and makers of lighting fixtures. They are lighting specialists, well qualified by many years of experience to aid in developing the possibilities of lighting as a decorative medium.

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Lighting Equipment
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2

Batchelder Tiles

A Batchelder Tile store front designed in subdued tones of reds, blues and greens, simulating the color effects of a Persian rug. These colors are enhanced by more positive notes of mosaic with glazed tile units to afford a contrast of textures. The entire effect is unique in its rich and varied contrasts of color and design.

BATCHELDER-WILSON COMPANY
2633 ARTESIAN STREET, LOS ANGELES

Lake on San Jose Estate of Mr. W. H. Leet

THE estate of W. H Leet of San Jose was planned and designed to harmonize with natural surroundings and architectural styles.

MACRORIE-McLAREN COMPANY
LANDSCAPE ENGINEERS and GENERAL NURSERYMEN
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DOUGLAS 4442

San Diego made a substantial building record in 1924 with 6,290 permits issued to cost $13,529,706. This shows a gain of 11% over the 1923 record and a gain of 31% over that of the previous year.

Pasadena reports an annual total of $12,040,446 for 3,654 building permits issued, a 4% gain over the 1923 total and a 27% gain over 1922.

Glendale issued 2,817 building permits during the year to cost $10,175,311, a 1% increase over the previous year's total and a 61% gain over the record of 1922.

Berkeley's record for 1924 was 3,562 permits at a total estimated cost of $9,369,027. This figure is 17% greater than the 1923 total and 66% greater than the 1922 total.

TACOMA SHOWS INCREASE

Tacoma made a marked advance in 1924 with 3,876 building permits issued to cost $8,539,035, a gain of 55% over 1923 and 96% over 1922.

Santa Monica issued 2,411 permits at a total cost of $8,260,381, which marks a gain of 39% over 1923 and a gain of 113% over 1922.

Spokane's total for 1924 was 2,438 permits to cost $3,296,388, which shows a 32% increase over the previous year and a 3% gain over 1922.

San Bernardino issued 1,336 permits during the year, to cost $3,762,123, a 62% gain over the total for 1923 and a 70% gain over that of 1922.

Stockton's 1924 record of $4,163,012 for 1,246 permits issued shows an increase of 6% over the 1923 total and 32% over 1922.

KLAMATH FALLS SETS RECORD

Klamath Falls shows the highest ratio of increase of the entire list of 85 cities in the S. W. Straus & Co. building survey for the year. This city issued 513 permits to cost $1,682,779, a gain of 343% over 1923 and of 460% over 1922.

Eugene's total of 663 permits at a cost of $2,714,715, shows the second highest ratio of increase, 138% over 1923 and 183% over 1922.

Venice issued 1,442 permits at a cost of $3,108,632, showing a gain of 25% over the total for 1923 and a gain of 110% over that of the year before.

San Jose reports a substantial 1924 record of 1,101 permits issued, to cost $3,959, a gain of 44% over the 1923 record and a gain of 101% over 1922.

Phoenix issued 1,013 permits, to cost $1,904,079 during the year, a 5% gain over 1923 and an 8% gain over the year before.

Tucson issued 622 permits at a cost of $1,886,725, showing a 31% increase over the record for 1923 and a 75% gain over the previous year.

	Building Permits Issued During 1924		Percentage of + (gain) or − (loss)	
City	Number	Cost	1923 to 1924	1922 to 1924
Los Angeles	51,134	$150,147,516	− 24	+ 23
San Francisco	10,472	57,852,973	+ 24	+ 27
Seattle	10,774	27,279,500	+ 18	+ 37
Portland	15,276	29,219,425	+ 13	+ 28
Oakland	12,789	31,223,485	+ 13	+ 27
Tacoma	3,876	8,539,035	+ 55	+ 96
Salt Lake City	1,536	5,433,215	− 20	+ 24
Long Beach	5,177	20,601,267	− 13	+ 41
Spokane	2,438	3,296,388	+ 32	+ 3
Sacramento	4,314	7,666,768	− 20	− 17
San Diego	6,290	13,529,706	+ 11	+ 31
Fresno	1,347	1,645,488	− 72	− 77
Berkeley	3,562	9,369,027	+ 17	+ 66
Pasadena	3,654	12,040,446	+ 4	+ 27
Stockton	1,246	4,163,012	+ 6	+ 32
Glendale	2,817	10,175,311	+ 1	+ 61
San Jose	1,101	3,959,000	+ 44	+101
Ogden	369	1,926,050	+ 24	+ 89
Phoenix	1,013	1,904,079	+ 5	+ 8
Everett	1,701	1,741,353	+ 19	+151

ONLY ELEVEN SIZES—STEEL REINFORCING BARS

As a result of a conference held at the Department of Commerce in Washington the following recommendation was made, relative to the manufacture, distribution and use of Steel Reinforcing Bars—round and square:

"In accordance with the unanimous action of the joint conference of representatives of manufacturers, distributors and users of square and round steel reinforcing bars, the United States Department of Commerce, through the Bureau of Standards, recommends that the recognized sizes of square and round steel reinforcing bars, in terms of cross sectional area, be reduced to the following:

Size In Inches	Area in Square Inches
1/4 Round	.049
3/8 Round	.110
1/2 Round	.196
1/2 Square	.250
5/8 Round	.307
3/4 Round	.442
7/8 Round	.601
1 Round	.785
1 Square	1.000
1 1/8 Square	1,266
1 1/4 Square	1.563

It is further recommended that this reduced list of sizes become effective as applying to new production January 1, 1925, and that every effort be made to clear current orders and existing stocks of the eliminated areas before March 1, 1925."

This recommendation has received practically the unanimous acceptance by manufacturers, distributors and users throughout the entire United States.

At a recent meeting of the Concrete Reinforcing Institute, made up of members of the Reinforcing Bar Interests of the United States, these recommendations were accepted.

Another step forward to more simplified and economical building has been attained.

All industries have agreed to hereafter produce, distribute or use only the eleven sizes of steel reinforcing bars mentioned in the above recommendation.

This was accomplished through the untiring efforts of Division of Simplified Practice of the Department of Commerce at Washington.

* * *

BRICK PRODUCTION HIGHER

Not only is brick production at its highest level in America, but bricklayer productivity also is at a new record. The U. S. Department of Labor finds that the average number of brick laid per day by the craftsmen in typical cities is 1364, which is the largest production attained since the introduction of modern architectural requirements in brick-work.

* * *

PAINTING FOR CLIFT HOTEL

A. Quandt & Sons have been awarded the painting contract for the new 17-story Clift Hotel, San Francisco, by the P. J. Walker Co.; Schultze & Weaver, Architects.

* * *

BASS-HUETER CONFERENCE

Branch managers of the Bass-Hueter Paint Co., from all parts of the Pacific Coast, will assemble in San Francisco February 12-16, for their annual conference, which will be followed by a meeting of the Bass-Hueter salesmen February 16 to 18.

* * *

STEPHEN CHILD ELECTED

Stephen Child, landscape architect of San Francisco, has been elected president of the Pacific Coast Chapter of the American Society of Landscape Architects.

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220 rooms with bath - - -	3.50 to 5.00	5.00 to 7.00
160 rooms with bath - - -	6.00 to 8.00	8.00 to 10.00

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VOLUME XXVII · MARCH · 1925 · NUMBER · THREE

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PUBLISHED BY WESTERN STATES PUBLISHING CORPORATION

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Design by William Mooser, Jr.

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All casement windows shall be of solid steel construction, as manufactured by Michel & Pfeffer Iron Works, with the putty outside.

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Welded crossings for muntins and mullion bars.

The corners of the outside frame, as well as of the swing leaves, shall be tenon-riveted and oxy-acetylene welded.

The swing leaves to have a double contact weathering on all sides, without the use of screwed on, or pressed on fillets or strips.

No built-up sections will be allowed.

All casements to be fitted with solid bronze cam handles.

All friction shoes and slides to be of solid brass; the shoes to be equipped with patent adjustable friction device, eliminating the necessity of stay bars.

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The drips over swing leaves to be of No. 10 solid steel, to be fastened to horizontal with tapped-in brass screws.

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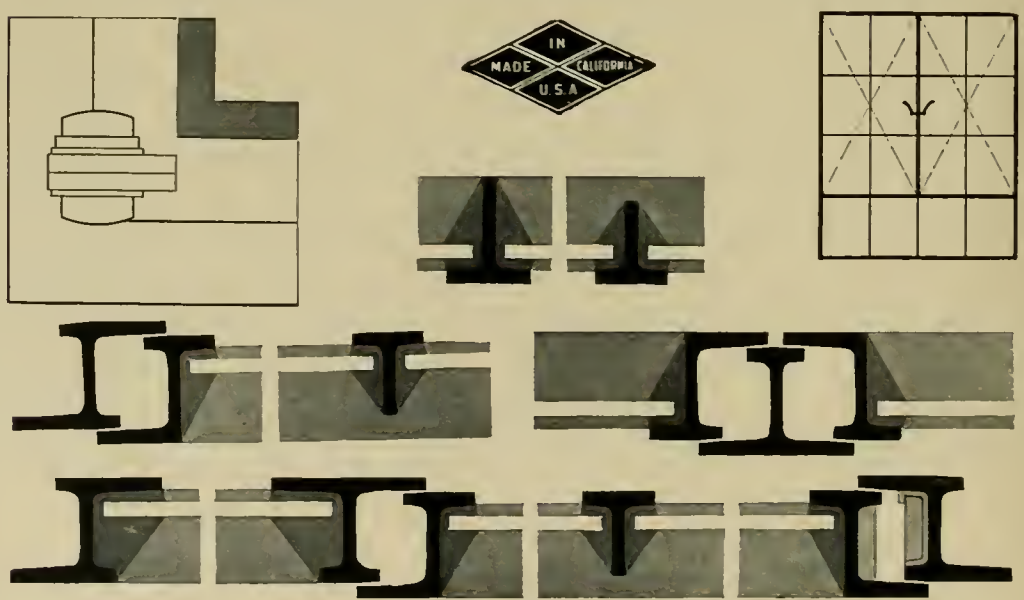
Windows must be free from rust, dirt and oil before applying paint. Paint to be of pure lead and oil; dark gray in color. Paint to be applied by hand so as to insure a first-class job.

CASEMENT SECTIONS, HALF SIZE

Putty outside. Patent shoe and slide of solid bronze. Solid brass cam handles.



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RELATION OF CIVIC CENTER TO MAJOR STREET SYSTEM, LOS ANGELES

THE ADMINISTRATION CENTER IN LOS ANGELES

[BY S. P. TROOD]

LOS ANGELES is to have a Civic Center unsurpassed in dignity and beauty by the accomplishments of any great city of the world if the plans laid out by the Allied Architects Association of Los Angeles are accepted by the Los Angeles County Board of Supervisors and the Los Angeles City Council. The drawing up of the plans required eleven months of intensive study on the part of the seventy architects who comprise the Association. During the preparation of these plans nearly a thousand sketches were submitted by the various architects, and the best and most practical features of each of these sketches were adapted to the final design. The work has been a labor of love on the part of the Association, which, under its contract with the city and county, receives a nominal fee of $1 for its work.

The Bunker Hill section, now a barrier to traffic, will, under the design submitted for approval, be transformed into a great park with a mall nearly a mile in length through its central axis. This mall will be fringed with sites for buildings of a cultural and semi-pubilc nature.

This Bunker Hill district has long been an impediment to the progress of Los Angeles. In former days the business area of the town centered close to the east side of the hill, but as Los Angeles has grown the business district has been forced to the southward and westward, leaving the Bunker Hill area a potential slum district, made up of dingy old buildings and apartment houses of the cheaper class; an eyesore in the heart of the city. Transformed according to the plans of the Allied Architects Association, it will become truly a beauty spot.

Through traffic will be accommodated by additional tunnels to be cut through the hill, while pleasure motors will use the wide, slightly graded boulevard through and around the park on the crest of the hill. Thus a new approach to the business area of the city will be opened to the communities lying to the north and northeast of Los Angeles, and the necessity of passing through the congested districts will be eliminated. All of this boulevard system has been planned to conform with the carefully developed plans of the Traffic Commission of the city and county.

Extending eastward from Bunker Hill to Los Angeles Street, and bounded on the north and south by Temple and First Streets, will be the administration buildings of the city, county, state and federal governments, grouped about a large plaza to be known as El Paseo. To the north will lie the old Los Angeles Plaza and Mission Church, unchanged in themselves, but with their surroundings beautified. The plans, which do not specifically describe the buildings to be erected in the Civic Center, suggest that the buildings fronting on the old Plaza be of low, Spanish type, preserving an old-world setting which will recall the days when California was a colony of Spain.

The plan, in its entirety, will require many years before completion, and will be developed as funds become available, at no time proving burdensome to the tax-payer. Most of the land to be developed is now "dead" property, and can be acquired by the city and county at a low figure. Thus buildings and improvements will be undertaken as the need for them arises, and the expenses will be distributed over a period of years.

The engineering problems involved are simple, and comparatively inexpensive. The establishment of the park on Bunker Hill will be carried out by cutting and filling, while the new, easy grades specified can be established at the same time.

The fathers of this plan, the Allied Architects Association of Los Angeles, is a body composed of seventy of the most prominent architects of Los Angeles, who organized the first week of July, 1921, as an "Association of professional men to provide the municipal, county, state and national governments an opportunity of obtaining the highest expression of architecture in public buildings and structures at the least possible cost." The idea and the ideals of this organization are best expressed in the by-laws of the Association.

Membership in this organization is open only to architects who are in sympathy with the ideals of the Association, and the opportunities which it affords to render public service. The requirements of membership are embodied in the by-laws as follows:

"The paramount purposes of this Association is to advance the art of architecture, and by professional cooperation and collaboration of all its members, to secure for and to provide municipal, county, state and national governments with the highest and best expression of the art of architecture in the designing, planning and construction of public buildings, structures and improvements at the least possible cost. It is not intended that this Association shall accept or perform architectural services for private individuals, firms or corporations; but this shall not be deemed to prevent the Association from rendering any of such services to its own members."

"Any architect who, because of his ability and qualifications has advanced the art and profession of architecture and thereby is especially fitted to render professional services for public welfare, is eligible as a member of this Association."

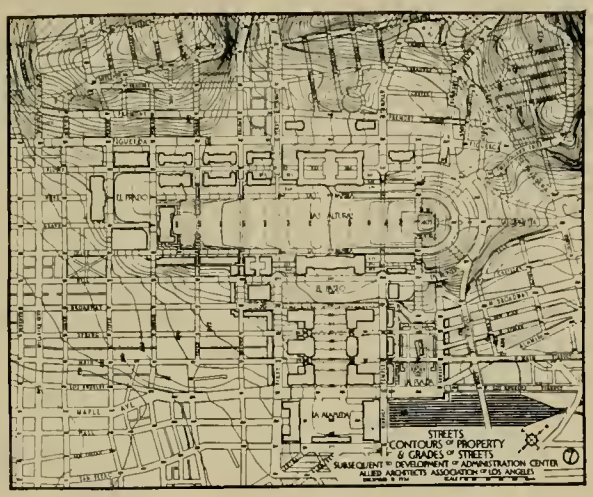
The membership fee has been fixed at the sum of one hundred dollars in order that cost might never become a barrier to any architect wishing to join the body. The Association requires the personal services of its members, not their money.

The task undertaken by the Association, of which Edwin Bergstrom is president, and Harwood Hewitt is secretary, in preparing the plans for the Civic Center, was not an easy one. At the outset their work was delayed by reason of the fact that the Association was not supplied with the maps and contours of the territory, as well as other essential basic data until late in April, 1923, two months after it was given the contract to prepare the plans. Upon the receipt of these data, a program was prepared by the Association, and its members were asked to submit sketches embodying their ideas as to the best solution of the problem. From these first rough sketches the completed plans were evolved, after months of consideration and study.

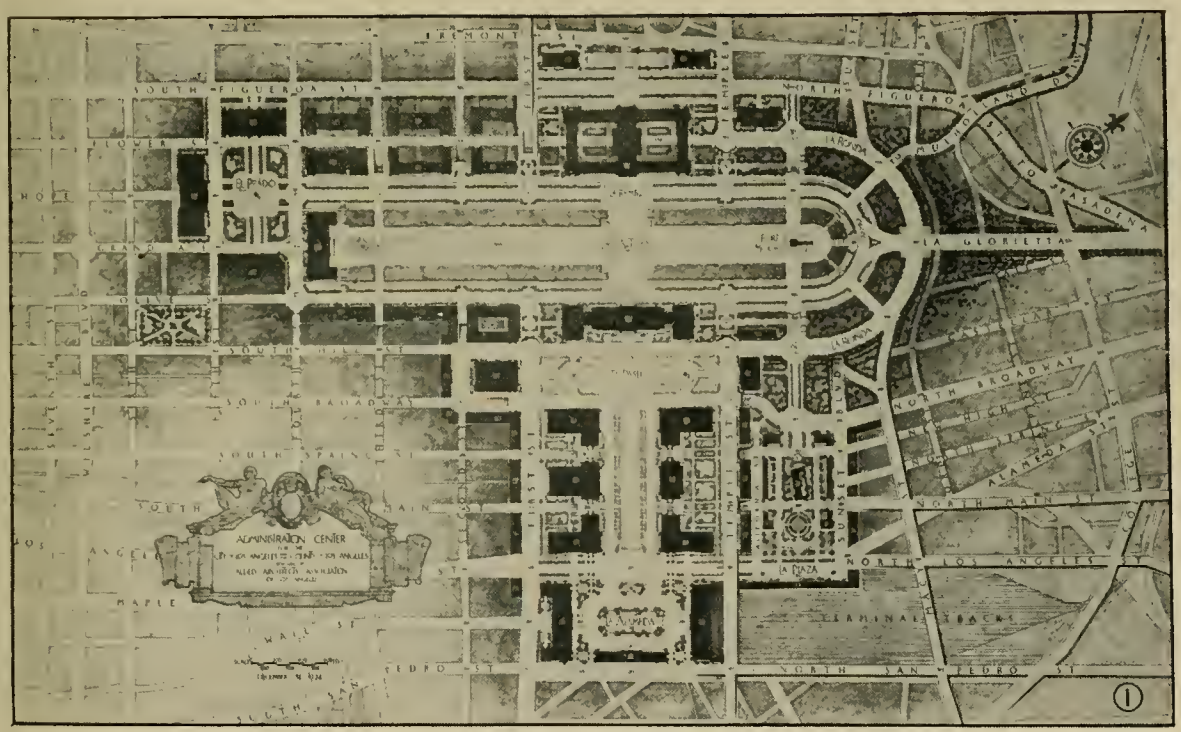
Many meetings of the organization were held, at which representatives of the city and county, and of the principal civic organizations, were present. Aside from these general meetings, the directors of the Association were in practically continuous session, considering various features of the plan.

Conferences with various county and city officials revealed many physical and sentimental considerations which could not be disregarded. The building sites had to be located so they would be efficient from an administrative standpoint, yet it was imperative to have a plan which would provide for the future, and which would be capable of gradual development.

The arrangements for traffic management were carefully studied, and the plan eventually adopted was accepted only after every other conceivable method had been tried and rejected. The struggle with the problem was long and weary, but never did the members of the Association lose heart. Always they were reaching for the best, the most economical, and the most practical. Last month the completed plans were submitted to county and city officials. If adopted, Los Angeles will in future years possess a Civic Center famed throughout the world, a thing of beauty and a joy forever. Her traffic congestion will be relieved, and her government buildings located in suitable surroundings.

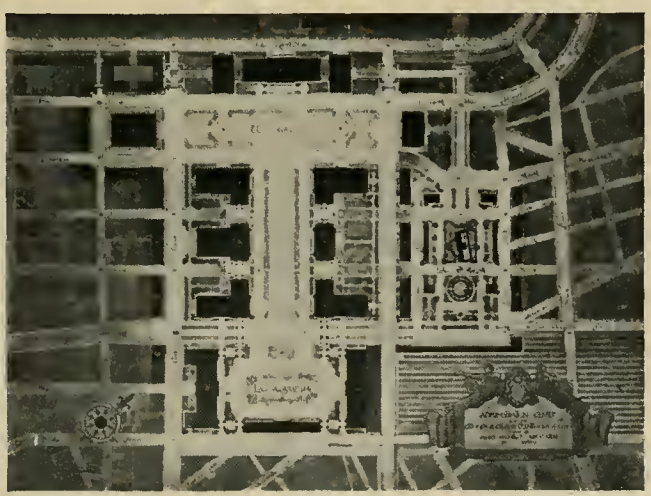

STREETS
CONTOURS OF PROPERTY
& GRADES OF STREETS
SUBSEQUENT TO DEVELOPMENT OF ADMINISTRATION CENTER
ALLIED ARCHITECTS ASSOCIATION OF LOS ANGELES

CONTOUR MAP



GENERAL PLAN

ADMINISTRATION CENTER PLAN.
LOS ANGELES, CAL.
PREPARED BY
THE ALLIED ARCHITECTS
ASSOCIATION



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[PAINTERS AND DECORATORS · SINCE 1885]

THE NEW SAN FRANCISCO CHRONICLE BUILDING

THE San Francisco Chronicle has moved into a new home at Fifth and Mission Streets, in a building planned especially for the purposes of a great newspaper. It is no longer possible to produce a great metropolitan newspaper in anything but a special manufacturing plant. The operations have become so complex, the proccsses so numerous and technical, the number of employees so great, the sheer bulk of paper and other materials handled so huge, that if everything is to be managed efficiently the whole must be carried out in a building designed specially for that purpose.

The Chronicle plant occupies the entire block between Mission and Minna, Fifth and Mary Streets.

Every recent production plant built by great newspapers in America, has, wherever it was possible, been designed to put all the processes on as few floors as possible.

The Chronicle's new home is of reinforced concrete, with three stories above the street level and a basement below.

Each floor is 265 feet in length by 160 feet in breadth. This gives each story a total floor area of 42,400 square feet.

The architecture is of the style termed industrial Gothic, a form admirably adapted, as the pictures show, to give beauty to a structure designed for a factory.

The principal facade and the entrance to the building are on the Mission street side. The details of this design have followed examples of the best Scolastic Gothic architecture. Thus a picturesque effect is obtained that is particularly appropriate to a newspaper plant, typifying the romance always associated in the public mind of the obtaining of news and the creating of a story.

Details of the exterior are rich in the legends of press work, plaques showing the old type printing presses, printers' devils, type making, etc.

The exterior material is of cast stone in a warm grey color.

Vertical Gothic lines lead the eye up and up to the beautiful open tower at the corner of the building, the main architectural feature.

The Gothic picturesqueness is carried into the Main Office Lobby where groined stone vaults and walls lined with varigated marbles and floors of marble mosaic in rich pattern give additional notes of romance and charm.

The Business Office on the first floor is likewise richly treated with stone arches, paneled coilings, half timber walls and marble floor; carrying here also the spirit of picturesque charm.

With the exception of the paper supply, the Chronicle's entire plant is on three floors, all related operations on the same floor.

The third floor is typical. This carries all the operations of manufacturing the newspaper, with the exception of the press work and the rotagravure department.

A little more than half this floor is devoted to the business and editorial departments.

The offices of the business departments extend along the entire Fifth Street side; those of the editorial departments along the Mission Street side.

The private office of the proprietor and publisher, Mr. de Young, is just to the right of the corner tower, in a position corresponding to that occupied by Mr. de Young's private office in the old Chronical building at Kearny and Market Streets.

Incidentally, it may be said that this famous present office of Mr. de Young, celebrated for its beautiful fittings, has been moved to the new building.

Mr. de Young's private offices are flanked by those of his chief executives, and, in the tower, a lunchroom for executives.

Outside of the executive offices the entire space devoted to the editorial department is, in effect, one vast room, with merely seven-foot glass partition offices for special editors and the library. Much the same arrangement prevails in the business departments.

The Mary Street and Minna Street sides of the third floor have, in common with all three floors, factory lighting. The art room and engraving-room occupy the Mary Street side. The composing room, taking up nearly a quarter of the entire floor, and the stereotype room, face Minna Street.

The engraving room adjoins the art room, where its work originates. The composing room is straight back of the news room, with a directly connecting passage. On the Fifth Street side the composing room connects directly with the advertising department. Thus copy, both advertising and news, reaches the typesetters by the shortest possible routes.

In turn again, the composing room adjoins the stereotype room, where, from the type and engravings, matrices are made and the metal half-cylinders cast, from which the printing is done by the presses.

With these plates we leave the third floor by a rapid elevator to the presses.

From the presses again operations proceed on a straight line. As the finished papers rush from the presses they are caught up by automatic conveyors and carried to the mailers' benches in the huge mail room on the second floor.

As the mailers complete their bundles they drop them on other continuous belts, which carry the papers to chutes leading to automobile delivery trucks waiting on the first floor below to whirl The Chronicle away to the carriers, the Post-office and the trains and boats.

This, it is hardly necessary to point out, is strictly a modern factory arrangement, carrying all operations forward on the straight line of greatest efficiency and with the fall of gravity from the source of materals to the delivery point of the finished product.

In the corner at Fifth and Mission Streets is the public business office.

On the Fifth Street side, back of the public business office in the new building, is the truck space, where motor vans receive the bundles of papers from the mail room above. Here also are various offices and storerooms connected with the distribution of The Chronicle.

Back of everything on the first floor stands the long line of giant presses, extending almost the entire length of the rear wall and upward to the ceiling of the second story.

It is this press line, therefore, which explains the whole building.

On the second floor, in the tower corner, and in close connection with the great mail room, are the offices of the circulation department, bookkeepers, and room for various subsidiary functions.

But one-quarter of the entire space of the second floor is given over to the processes of rotagravure.

A word more about the lighting of this extraordinarily up-to-date plant. Open streets are on every side of the building. The character of the facade on Fifth Street and Mission Street leads itself to ample window space. The

(Concluded on page 50.)

BILTMORE HOTEL, LOS ANGELES, CALIFORNIA — SCHULTZE & WEAVER, ARCHITECTS

GLADDING - McBEAN - CORPORATION - TERRA - COTTA

660 MARKET STREET
SAN FRANCISCO, CAL.

THE choice of material for finishing or trimming the exterior walls of a hotel building determines largely the effectiveness of its architectural aspect. Terra cotta offers the greatest variety of rich effects in design and color. It is weather-proof, water-proof, and is unsurpassed in resistance to fire. If in time it gets soiled with dust and dirt it can be restored to its original color by simply washing down with soap and water.

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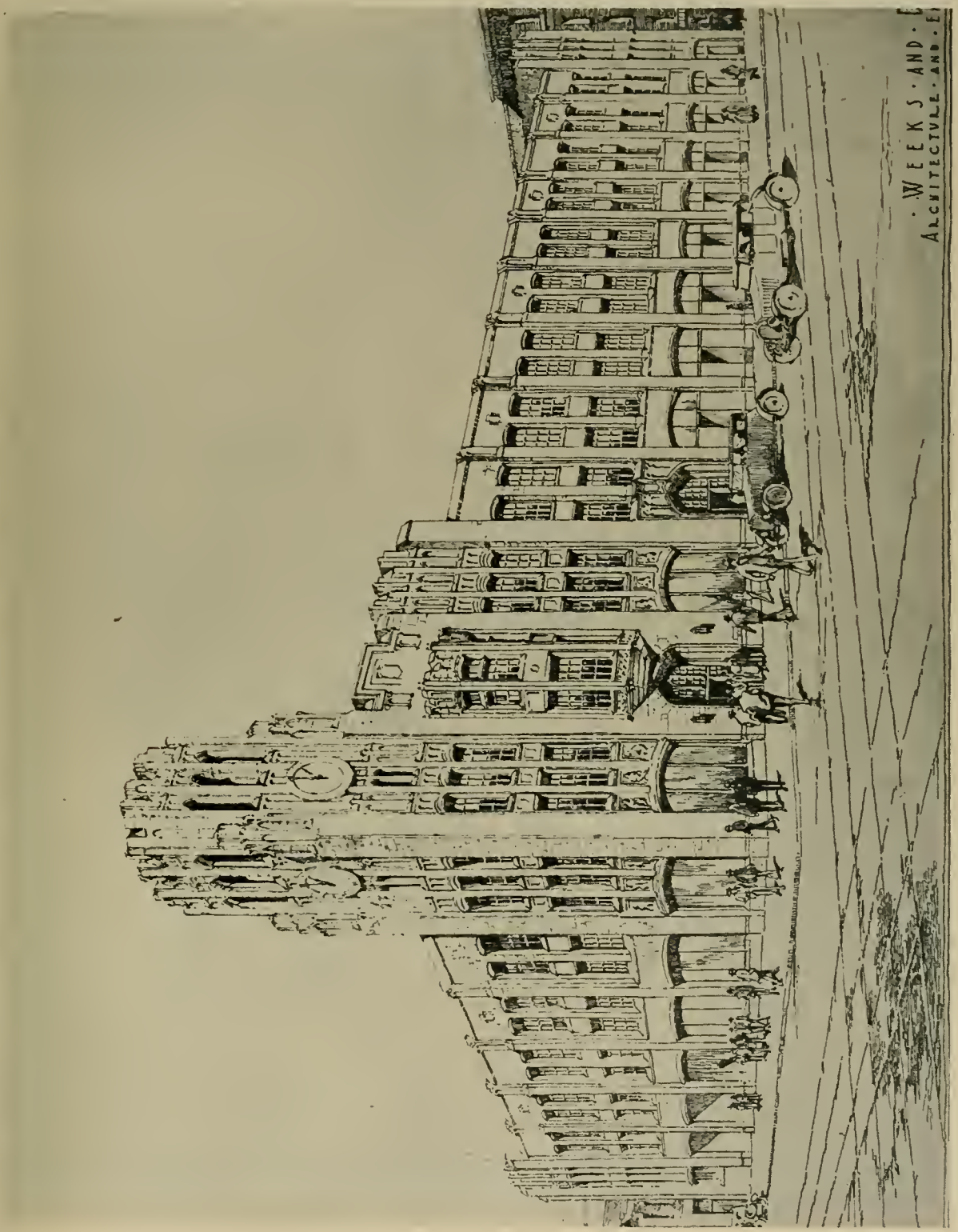
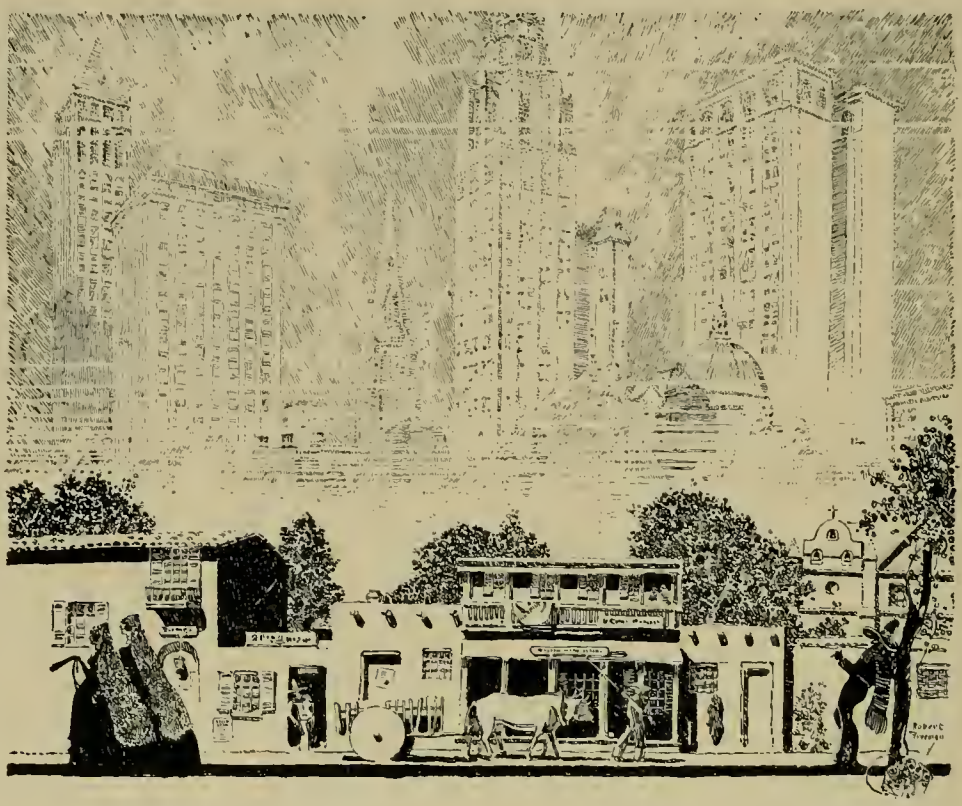
WRITE FOR INFORMATION, DEPT. T. C.



SAN FRANCISCO
CHRONICLE BUILDING
SAN FRANCISCO
CALIFORNIA
WEEKS & DAY
ARCHITECTS



1887 - 1925

ONLY a few years divide the Los Angeles of yesterday and today. Down in the old Plaza, the Mission looks out from behind its palm trees and wonders what the world is coming to, with all the roar and rush and people hurrying to and fro.

It was back in the eighties that the new Los Angeles began to take form. In 1887 Los Angeles Pressed Brick Company opened its first plant. Out of the fires of the kilns larger buildings began to rise, timidly at first....buildings of permanent brick.

Each year new and finer structures came, rising high above their humble neighbors.

Los Angeles is now the largest city in the west. This company feels a degree of pride in the fact that *out of its kilns have come most of the big buildings that form the city's imposing skyline today.*

Doubling and redoubling in size many times, Los Angeles Pressed Brick Company has "grown up" with Los Angeles. The service it now renders is more complete and comprehensive than that of any other similar institution in the west.

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LOS ANGELES

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TOWER—SAN FRANCISCO CHRONICLE BUILDING, SAN FRANCISCO, CALIFORNIA, WEEKS & DAY, ARCHITECTS

CALIFORNIA STATE LIFE INSURANCE CO. BUILDING, SACRAMENTO

Geo. C. Sellon & Co., Architects *Lindgren & Swinerton, Builders*

Rivaling the Beauty of the Sunset

is the symphony of color reflected from the rays of the setting sun by the beautiful Cannon Face Brick walls of this splendid structure. Architects have told us that this view alone is worth a special trip to the Capital City.

There is a Cannon Face Brick for Every Architectural Purpose

CANNON & CO., SACRAMENTO

DISPLAY ROOM, No. 400 FORUM BUILDING

REPRESENTATIVE, BUILDERS' EXCHANGE, SAN FRANCISCO

NIGHT VIEW OF TOWER—SAN FRANCISCO CHRONICLE BUILDING, SAN FRANCISCO, CALIFORNIA
WEEKS & DAY, ARCHITECTS

APARTMENT HOUSE OF A. A. GLASSEN, 123 BAY PLACE, OAKLAND
Clay N. Burrell, Architect. Sommarstrom Bros. Co., General Contractors. P. C. Knudsen, Masonry Contractor

LOAD BEARING WALLS
OF
DICKEY MASTERTILE
FACED WITH
Dickey Red Ruffled Face Brick

In these walls were successfully combined the distinction and lasting beauty of face brick and the economy of DICKEY MASTERTILE, 52% lighter than solid masonry. Each eight-inch tile takes the place of six brick in the wall. Thus one-half to one-third the labor and one-half the mortar are saved.

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CALIFORNIA BRICK COMPANY *and* LIVERMORE FIRE BRICK WORKS, INC.
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WINTER GARDEN SCHOOL
Jeffery & Schaef, Architects. William Reed, General Contractor. J. A. Drummond, Roof Tile Contractor

Constructed of
Simons Brick Co.'s Common Brick

Roofed with
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Detail of Residence, Radnor, Pa., Howard Shaw, Architect

THIS spacious residence is flanked by two open, vaulted wings, extending toward the garden and forming a sumptuous court in the Italian style. The light colored brick could not have been better chosen or handled to produce the stately effect indicated by the illustration. In "Architectural Details in Brickwork" you will find many other examples of artistic brickwork. The halftone plates, issued in three series, each in an enclosed folder ready for filing, will be sent to any architect requesting them on his office stationery.

Address, American Face Brick Association, 1767 Peoples Life Building, Chicago, Illinois.

ABOVE—EDITORIAL ROOM; BELOW—PRIVATE OFFICE OF THE LATE M. H. DE YOUNG, SAN FRANCISCO CHRONICLE BUILDING, WEEKS & DAY, ARCHITECTS

COURT, TOWARD EL PASEO—"STREET IN SPAIN," SANTA BARBARA, CALIFORNIA

A Nation-Wide Campaign

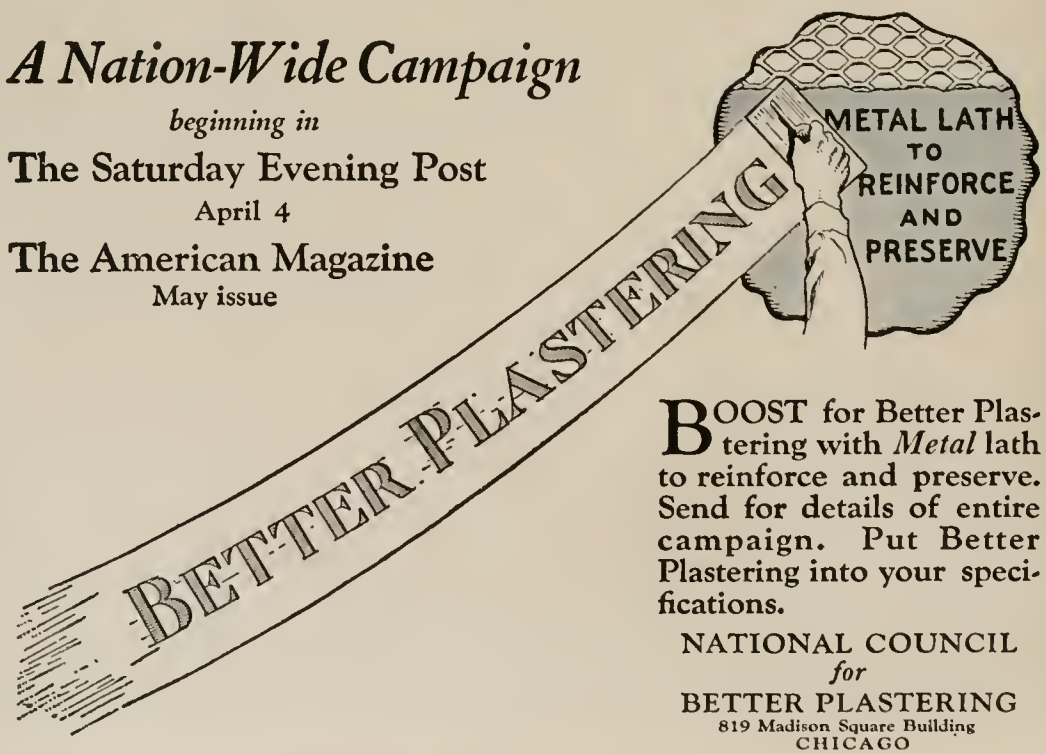
beginning in

The Saturday Evening Post

April 4

The American Magazine

May issue



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THE "STREET IN SPAIN," SANTA BARBARA, CALIFORNIA

[BY HARRIS ALLEN, A. I. A.]

SANTA BARBARA visitors can not but be impressed by the unique group of buildings which are known as "The Street in Spain." This reproduction of the early days of California, when the traditions of the Spanish mother-country ruled the life of its distant colony, is due to the public-spirited appreciation of Mr. Bernard Hoffman and the creative imagination of the late James Osborn Craig, architect.

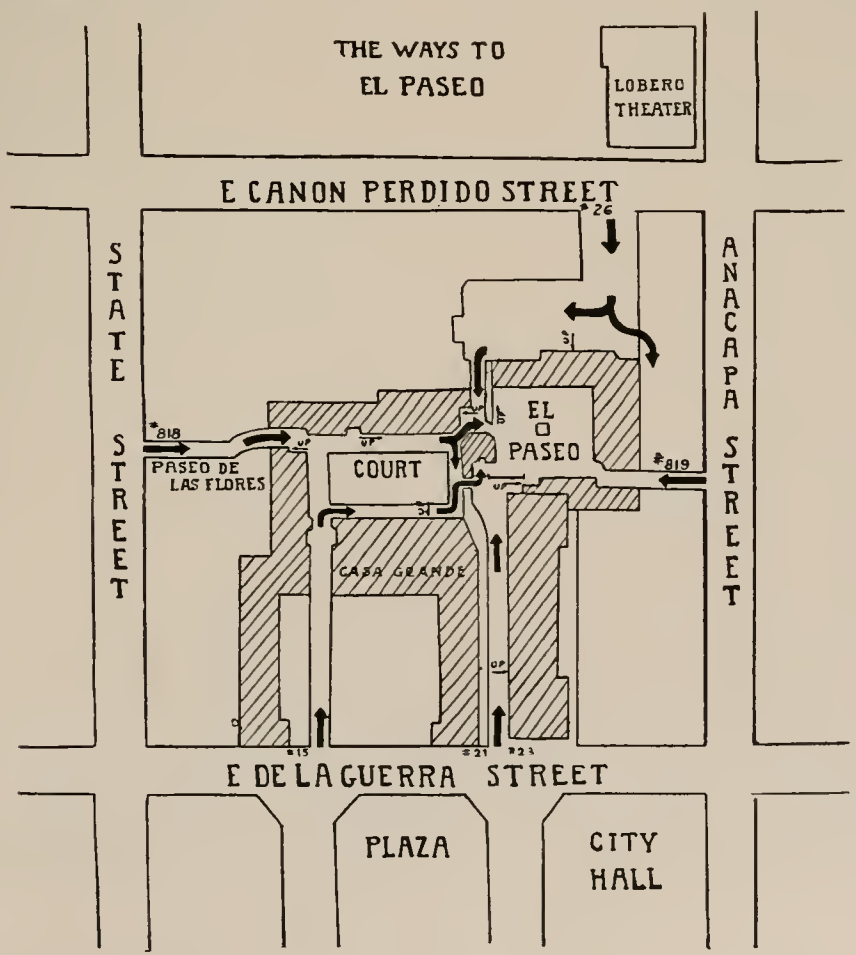
The original hacienda of Don Jose Antonio de la Guerra Y Noriega, Commandante under Spain of Santa Barbara and the surrounding district, was secured, with an arrangement whereby one wing is kept as a home for his two surviving descendants for the duration of their life. This old mansion was renovated (with sympathy and intelligence, you may be sure) and its garden walled in from the street. Back of it, in the center of the block, a large court was planned with surrounding buildings and access from the main streets on all four sides. A second court, known as "El Paseo," is somewhat smaller and treated—and used—as the courtyard or patio of an inn, covered by awnings stretched across between the walls when the hot Santa Barbara sun is shining. For much of the year this outdoor cafe provides a delightful and distinctive feature of Santa Barbara life. A glazed loggia at one side of the Patio serves for inclement weather or for special functions.

The views published herewith give a good idea of the charming architectural treatment. They can not convey the full force of the old world atmosphere, the fascination of these quiet sunny open spaces with cool shadows, of broad white walls with green turf below and red tile over, of balcony and loggia and grille.

It is planned eventually to build another court which will carry the same traditional flavor through to Canon Perdido Street.

Mr. Hoffman, in building what is virtually a monument to James Osborn Craig, has given something to Santa Barbara beyond money and beyond price.

The "Street in Spain" has doubtless played no small part in bringing about the determination to keep alive in Santa Barbara the spirit of California's golden traditions of romance and beauty.



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Concrete is "a new and more perfect tool, better balanced to the economics of our time than any other building material." Never before was the variety of form, enrichment in color, that architecture of past ages secured only through lavish expenditure, economically possible in today's construction. Concrete, made with Atlas Portland Cement, now opens a new era of architectural achievement.

Concrete has substance. The Panama Canal, the tunnels, bridges and skyscrapers of our large cities, have tested and proved its strength. No other material can take its place.

Concrete has form. It can be used for simple foundations and walls, or it can shape itself to elaborate columns, cornices, and even complete sculptural masterpieces, like the Fountain of Time, in Chicago.

Concrete now has color. No longer need fading and impermanent surface colorings be recurrently replaced. For by using naturally colored sands and stones with Atlas, either in its normal gray tone or in pure white, any range of color can be secured, from delicate tints to rich and sumptuous tones. And such color is an integral and permanent part of the concrete.

Concrete is economical. Atlas improvements in manufacture make Portland Cement actually cheaper today than thirty years ago, adding, to concrete's complete structural service, economy provided by no other material.

The architect, the contractor, the home builder, have now available in Atlas Portland Cement the complete architectural medium—permanent, adaptable, beautiful and economical, "the Standard by which all other makes are measured."

Between the Atlas plants and the user there is but one distributor—the building material dealer—who brings Atlas to the public cheaper than by any other method. Any architect, contractor or prospective builder is invited to write this Company regarding the possibilities of concrete, made with Atlas.

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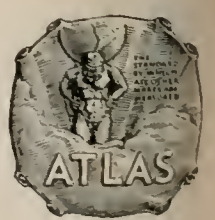

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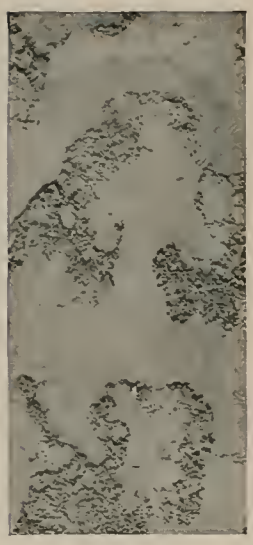
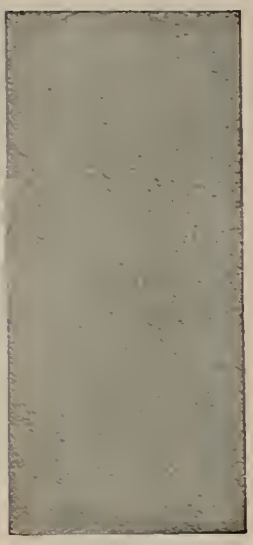
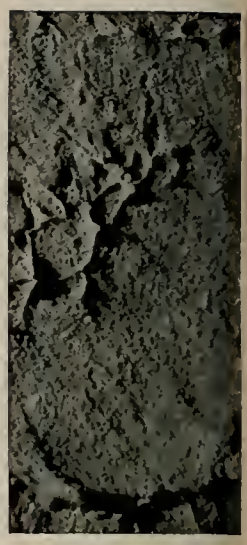
ABOVE—"STREET IN SPAIN" FROM DE LA GUERRA STREET; BELOW—EXIT FROM COURT TO DE LA GUERRA STREET
SANTA BARBARA, CALIFORNIA, JAMES OSBORN CRAIG, ARCHITECT, PHOTOGRAPH BY J. WALTER COLLINGE

ENGLISH COTTAGE


ITALIAN

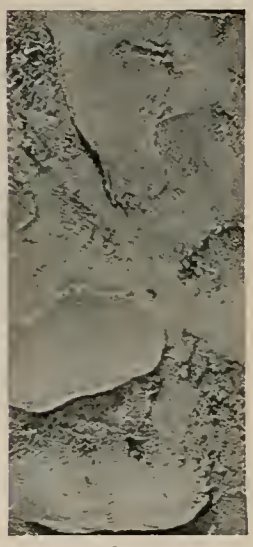

COLONIAL

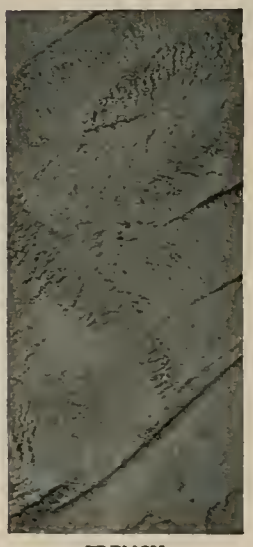
GOTHIC

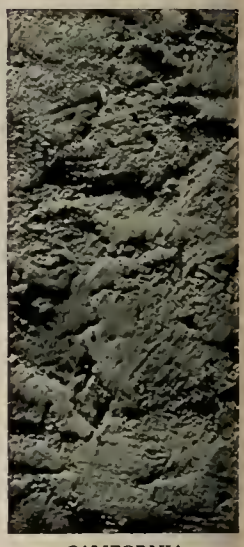

ITALIAN COTTAGE

GREEK

MODERN AMERICAN


ENGLISH


FRENCH


CALIFORNIA

The Portland Cement Stucco textures here shown are taken from photographs of actual stucco jobs. Any competent workman in the plastering trade can reproduce these beautiful, permanent and economical finishes.

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PASSAGE FROM DE LA GUERRA STREET TO COURT "STREET IN SPAIN" SANTA BARBARA, CALIFORNIA
JAMES OSBORN CRAIG, ARCHITECT, PHOTOGRAPH BY J. WALTER COLLINGE

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"STREET IN SPAIN" FROM COURT TO DE LA GUERRA STREET, SANTA BARBARA, CALIFORNIA
JAMES OSBORN CRAIG, ARCHITECT, PHOTOGRAPH BY J. WALTER COLLINGE

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It's new to the Pacific Coast—but back East they've built walls with Bishopric Base for 18 years! And they've found Bishopric-built walls to be stronger—permanent—better-looking—and vastly more economical. Now, Bishopric Base is manufactured in a large Los Angeles factory—and Western buildings can now have better walls at lower cost. Read how—

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Here is an economical, easier way to build stronger, sag-proof walls—

Over the studding (framework of the building) place a roll of Bishopric Base.

Nail it tight. Easy!

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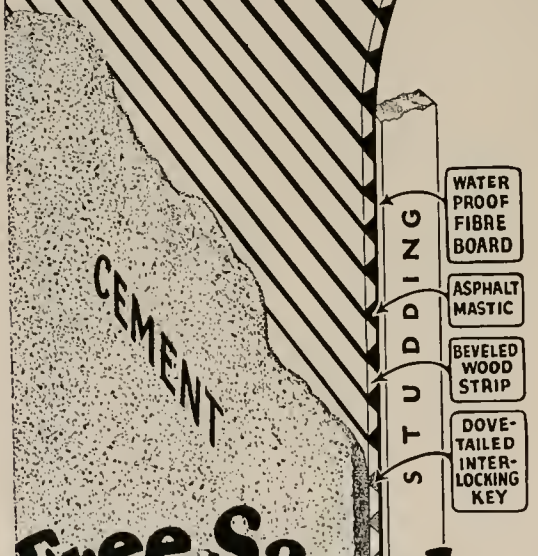

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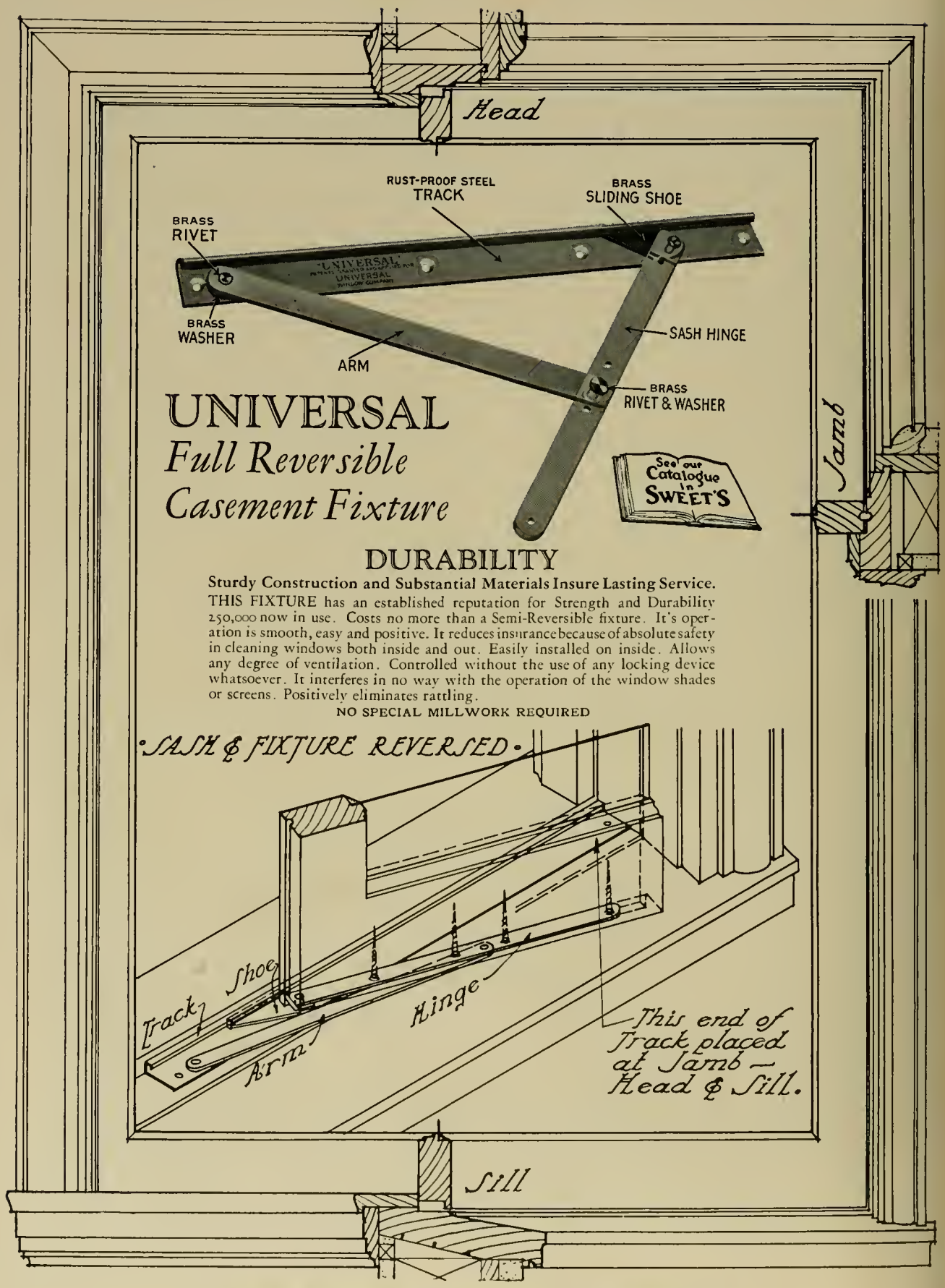
SANTA BARBARA
CALIFORNIA
JAMES OSBORN CRAIG
ARCHITECT
PHOTOGRAPH BY
J. WALTER COLLINGE

COURT, LOOKING TOWARD CANON PERDIDO STREET "STREET IN SPAIN" SANTA BARBARA, CALIFORNIA
JAMES OSBORN CRAIG, ARCHITECT, PHOTOGRAPH BY J. WALTER COLLINGE

EL PASEO—"STREET IN SPAIN" SANTA BARBARA, CALIFORNIA, JAMES OSBORN CRAIG ARCHITECT, PHOTOGRAPH BY J. WALTER COLLINGE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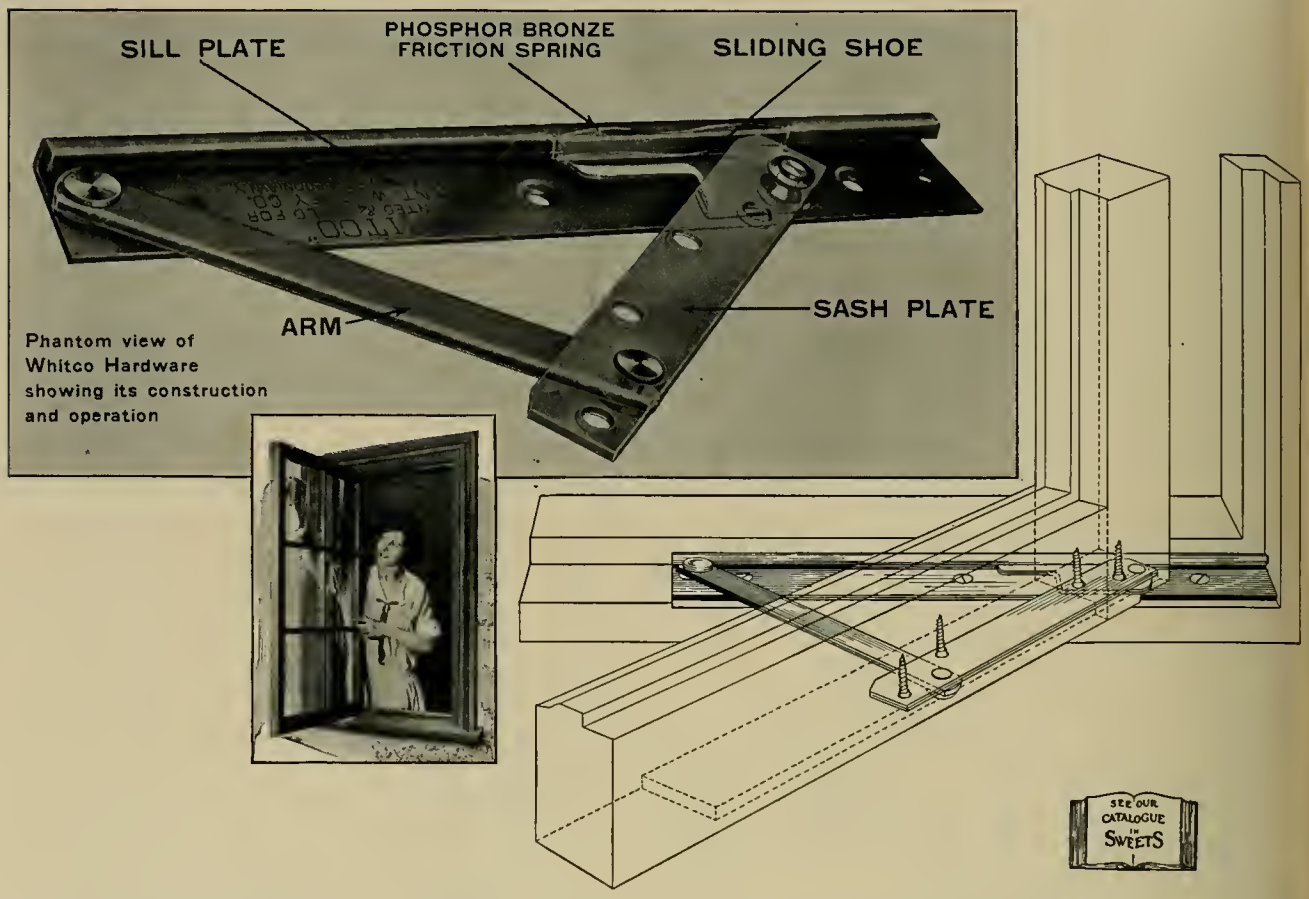
CORNER OF COURT TOWARD CANON PERDIDO STREET "STREET IN SPAIN" SANTA BARBARA, CALIFORNIA
JAMES OSBORN CRAIG, ARCHITECT, PHOTOGRAPH BY J. WALTER COLLINGE

STANDARDIZE ON WHITCO HARDWARE FOR CASEMENTS AND TRANSOMS



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WHITCO is the simplest casement and transom hardware:

For the architect to specify.
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One size fits all sash.

WHITCO can be applied to a single sash, a pair of sash, or to multiple sash in wide openings without mullions.

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A set consists of two pieces, one the reverse of the other.

Any set may be used to swing a sash either to the right or to the left.

The detail above shows the application of WHITCO to the bottom of a casement sash swinging out and to the left.

Turn the page upside-down and you see its application at the top of a casement sash swinging out and to the right.

Turn the page sidewise and you will see it on one side of a transom swinging in from the top or out from the bottom.

Could anything be simpler—or better?

In specifying casement hardware, just say "WHITCO." In ordering just say how many sash. There is nothing more to do. No special sash or frame detail is required. No special finish need be considered, as WHITCO is entirely concealed.

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ENTRANCE TO UPPER STORY—EL PASEO "STREET IN SPAIN" SANTA BARBARA, CALIFORNIA
JAMES OSBORN CRAIG, ARCHITECT, PHOTOGRAPH BY J. WALTER COLLINGE

THE same distinction which Kohler Enameled Plumbing Ware brings to fine bathrooms is conferred upon kitchens where Kohler sinks are installed.

Kohler sink designs combine utmost practicality with exceptional grace and beauty. There are styles for every requirement—for the large kitchen or the small: for the job where there is ample latitude as to cost, or that which calls for the strictest economy.

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It is no ordinary school. But Kohler is no ordinary village. We are as proud of Kohler as we are of Kohler enameled plumbing ware and private electric plants

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Enameled Plumbing Ware

ABOVE—ENCLOSED LOGGIA, EL PASEO; BELOW—PATIO, EL PASEO "STREET IN SPAIN" SANTA BARBARA, CALIFORNIA
JAMES OSBORN CRAIG, ARCHITECT, PHOTOGRAPH BY J. WALTER COLLINGE

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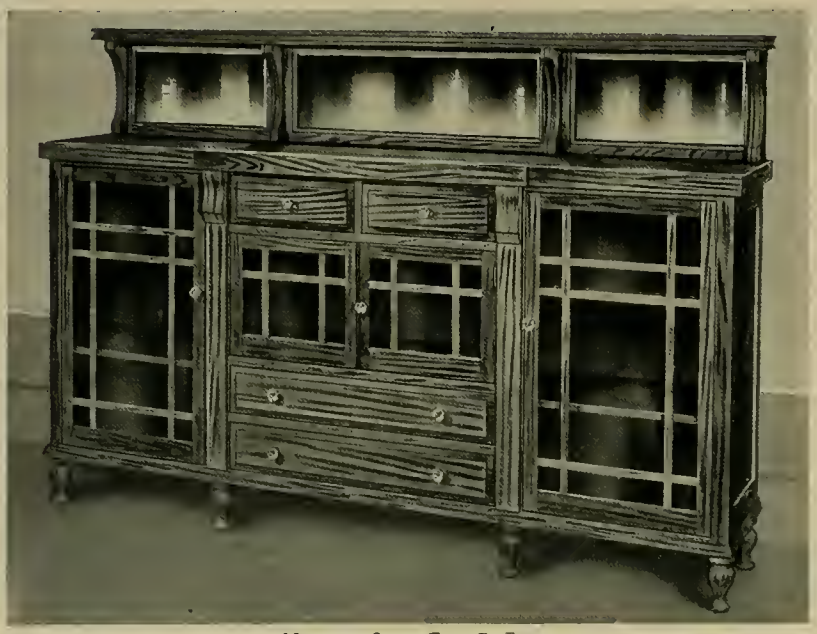
ARTHUR KELLY
ARCHITECT

Plans on Page 42



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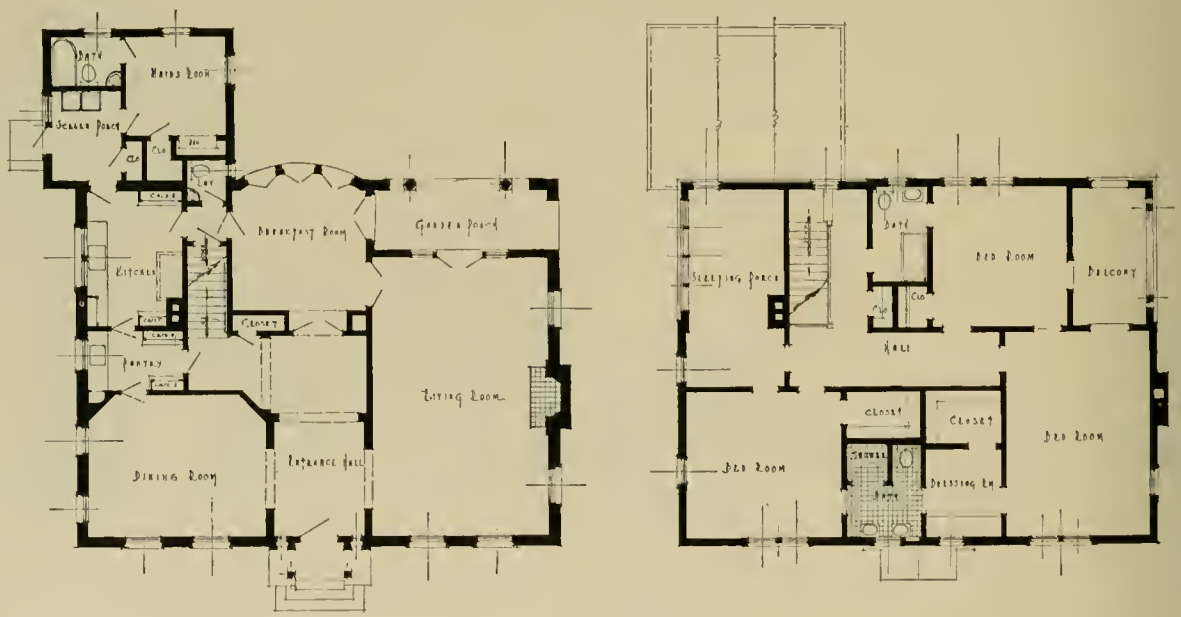

FLOOR PLAN—RESIDENCE OF MR. TRIGG GARNER, LOS ANGELES, CALIFORNIA, ARTHUR KELLY, ARCHITECT

·EDITORIAL·

The National Exhibition

The most important and comprehensive exhibition of Architecture and the Allied Arts ever held in the United States will be produced in New York in April, at the Grand Central Palace, under the auspices of the American Institute of Architects and the Architectural League of New York.

At the same time the A. I. A. will hold its 58th Annual Convention in New York.

Each Chapter will be alloted a limited amount of wall space. Arrangements are now being made for representation from the Far West, and the two California Chapters are planning a certain amount of uniformity in the presentation of their exhibits, which will add much to their effectiveness. For the credit of this part of the country, where so much architecture that is creditable is being produced, architects will be expected to offer the best work of their offices. The Chairmen of the Committees in charge are, for the San Francisco Chapter, Sylvain Schnaittacher (Regional Director); for the Southern California Chapter, David C. Allison. From them may be procured all necessary information; exhibits are not limited to the work of Institute members.

* * *

Not Open to Americans

COMPETITION FOR THE SELECTION OF A PLAN WITH A VIEW TO THE CONSTRUCTION OF A CONFERENCE HALL FOR THE LEAGUE OF NATIONS AT GENEVA.

The League of Nations will shortly hold a competition for the selection of a plan with a view to the construction of a Conference Hall at Geneva. The competition will be open to architects who are nationals of States Members of the League of Nations.

An International Jury consisting of well-known architects will examine the plans submitted and decide their order of merit.

A sum of 100,000 Swiss francs will be placed at the disposal of the Jury to be divided among the architects submitting the best plans.

A programme of the competition will be ready in February, 1925, and will be despatched from Geneva so that Governments and competitors may receive copies at approximately the same date. Copies for distant countries will therefore be despatched first.

Elimination of Waste

The United States Department of Commerce has issued a pamphlet on the Elimination of Waste (Govt. Printing Office, Washington, D. C., Price 10 cents), which explains and summarizes to date the work done by the Division of Simplified Practice.

Covering a great variety of industries and manufactures, there is much of their accomplishment of direct concern to the building industry, and the possibility of further results in the direction of economy.

This need not be considered as tending to "drab uniformity," although such might be the case if carried to an unintelligent extreme; but by standardizing component parts so as to be interchangeable, more combinations may be permitted. And this necessarily does not apply to any great extent to what is purely handicraft.

The gains to the public of better prices, better quality (through reduction of manufacturing expense and consequent concentration on better design), quicker deliveries, stabilizing production and employment, decreasing litigation, reducing the element of indecision both in production and utilization, making repairs easier, all have great significance.

A striking example of this simplification is shown in the adoption of a standard electric attachment plug, when but a few years ago there were 37 different varieties, no two interchangeable.

The reductions in number of varieties of some building materials may be quoted: pavingbrick, from 66, to 11; metal lath, from 125, to 24; hollow building tile, from 36, to 19; hot water storage tanks, from 120, to 14; builders' hardware, varying from 24 to 71% reduction.

* * *

An Oversight

Mr. G. A. Applegarth requests us to correct an unintentional oversight in the December, 1924, issue of the PACIFIC COAST ARCHITECT, in not crediting Mr. Henri Guillaume, of Paris, France, as associate with Mr. Applegarth in the original architectural design of the California Palace of the Legion of Honor, San Francisco.

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MONTHLY BULLETIN

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NEXT MEETING

THE next meeting will be held in the rooms of the San Francisco Architectural Club, 77 O'Farrell Street, on Tuesday, March 17, 1925, at 6:30 p. m.

Dinner will be served at 75 cents per plate.

JANUARY MEETING

The regular meeting of the American Institute of Architects, the San Francisco Chapter, was held on Tuesday evening, February 17, in the rooms of the San Francisco Architectural Club, 77 O'Farrell Street. President Fairweather called the meeting to order at 7:30 p. m.

The following members were present: G. F. Ashley, Sylvain Schnaittacher, Chester Miller, C. W. Dickey, J. S. Fairweather, Harris Allen, Morris Bruce, P. J. Herold, Jas. T. Narbett, Ernest Coxhead, and A. J. Evers.

MINUTES

The minutes of the previous meeting were accepted as published.

OLD BUSINESS

Letter from Mr. Adolph Uhl, subscribing $10 to a fund for a prize for design for newspaper racks for San Francisco was read by the Secretary.

Moved, seconded and carried that the fund of $20 be turned over to the Architectural Club for the purpose of holding a competition.

REPORT OF COMMITTEES

Mr. Coxhead reported on City of Washington Plan.

Mr. Schnaittacher reported on the New York Exhibition.

NEW BUSINESS

President Fairweather read a communication from the Master Plasterers Association regarding ordinance for licensing plasterers. The sense of the meeting was that the Chapter oppose piecemeal legislation and feel that the whole system of building inspection should be improved in San Francisco.

The matter of the Elliott Public Buildings Bill was brought before the meeting and the action of the Executive Committee in wiring to California Senators and Representatives in Congress, urging support of this bill, was unanimously endorsed.

A communication from the Western Organizations Service regarding an exhibition was brought before the meeting. Moved, seconded and carried that endorsement be withheld until further evidence of the nature and character be obtained.

Moved, seconded and carried that the San Francisco Chapter endorse and support the King Bill and that all our representatives be notified by air mail; also, that rhe Secretary write to the Chamber of Commerce of San Francisco, asking similar support in Washington.

The Secretary reported the transfer of Mr. Leffler B. Miller, 1408 Arch Street, Berkeley, from the Southern California Chapter to Institute membership in the San Francisco Chapter.

A letter from the Executive Secretary of the Institute, dated February 12, advised the resignation of Mr. Arthur B. Clark of Stanford University.

There being no further business, the meeting adjourned.

Respectfully submitted,

Albert J. Evers, Secretary.

After the meeting adjourned, the Chapter was taken through Spain on a personally conducted tour by Mr. Roger W. Blaine, Architect, who recently spent six months in that interesting country. To supplement his talk, Mr. Blaine showed his sketches and measured drawings of hundreds of architectural subjects sought from the little-known and out-of-the-way parts of the country.

The Chapter is indebted to Mr. Blaine for his very interesting discourse and those present all hope for the time when some of his treasures will be published and available to the profession.

* * *

RICHARDSON FENESTRA SUPERVISOR

The sale and erection of Fenestra steel windows on the Coast will be supervised in the future by G. P. Richardson, now in charge of the Detroit Steel Products Company's Pacific Coast territory.

In his new capacity, Mr. Richardson will have charge of the following sales offices: Seattle, Spokane, Portland, Salt Lake City, Stockton, Oakland, San Francisco, San Jose, Fresno, Los Angeles and San Diego.

* * *

BATHROOM DESIGN

CALIFORNIA excels in the art of bathroom design, according to G. B. Schneider, manager of the Washington Iron Works, plumbing fixture manufacturers of Los Angeles.

"Architects and builders regard the bathroom as one of the most important in the house," Mr. Schneider says, "and as a result, California homes are furnished with as much care and forethought as the living rooms."

He declares much of the improvement which is so notable in the West as contrasted with eastern states should be credited to progressive plumbing merchants who have been untiring in their efforts to introduce better bathroom design.

"I advise every builder," Mr. Schneider says, "to see his nearest plumbing merchant, before he decides definitely on the furnishings of the bathroom. He is sure to gain suggestions of real value—both as to economy and beautification of the room. And, in dealing with a reputable plumbing merchant, the builder is always assured of getting guaranteed fixrures of first quality."

BEAR BRAND

The "White Bear" Shower Head Combination
Fig. 21

This Porcelain shower head makes a far superior installation than a nickel plated fitting as it will not corrode. Having the loose face feature it is possible to clean the spray holes if foreign matter should accumulate

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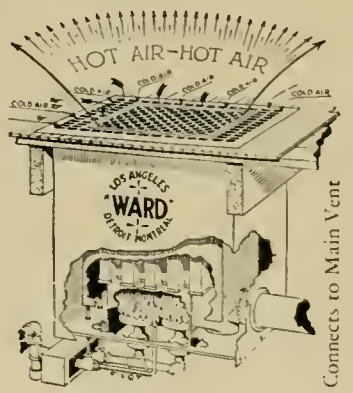

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PERSONAL GLIMPSES

IN few professions is the individual so camera-shy as is the architect. Rarely does he receive the recognition that is his due. Never does he seek it. As a result, most of us see only a name or a completed creation of his and glimpse little or nothing of the personality behind it. In this column each month we hope, in some small measure, to heed the cry of "Author, Author," so far as the leading architectural craftsmen of the West are concerned, by presenting photographs of them and sketches from life. Nominations for this "small niche in The Hall of Fame" are acceptable from our readers. [*Sketches from life in this issue by Ramm*]

MYRON HUNT

Born in Sunderland, Mass., with many distinguished ancestors to his credit.

After preparatory schooling in Chicago, spent two years at Northwestern University, then at Massachusetts Institute of Technology, after which he continued his studies for two years in Europe and on his return was employed in the offices of Shepley, Rutan & Coolidge and of other firms, beginning his own practice in Chicago in 1897.

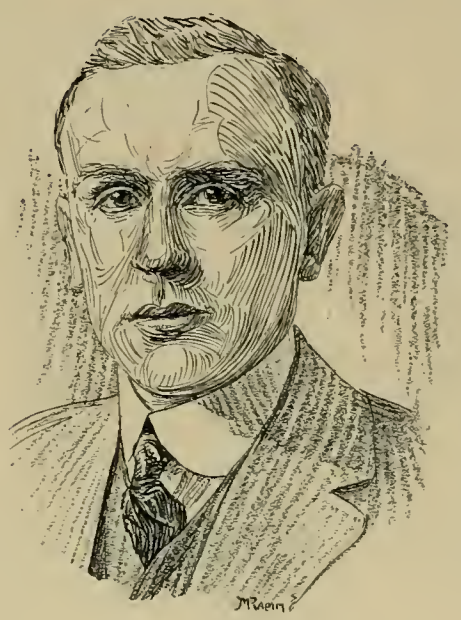
Following successful practice in Chicago, he came to the Pacific Coast and from 1904 to 1908, in Los Angeles, he had associated with him as a junior partner, Elmer Grey.

Among other conspicuous works, this firm designed the residence of H. E. Huntington, Polytechnic Elementary School, Pasadena, and many other works of distinction and at the termination of this partnership, Mr. Hunt practiced alone until 1920, since which time he has had affiliated with him Harold C. Chambers under the firm name of "Myron Hunt, Architect."

Many excellent examples of his earlier career adorn the environs of Los Angeles, Pasadena and the surrounding country. In later years he has been conspicuously successful with hotel, hospital and educational buildings, as well as with churches, club houses, commercial and special structures.

He was the architect of the Ambassador Hotel of Los Angeles, rebuilt the Maryland, Huntington and Vista del Arroyo Hotels of Pasadena, built the Spanish Court and Spanish Art Gallery at the Mission Inn. His distinctively educational buildings include the Occidental College Group of Los Angeles, the California Junior Republic

[Concluded on page 54]



ALBERT J. EVERS

Born in Crawford County, Iowa.

Denies that he was the original Iowan to start the exodus from that noble state to California, but certainly arrived in the Golden State ahead of many others. How many "Hawkeyes" have followed him, it is best left for the census to state.

After preliminary schooling, entered University of California and graduated in architecture in 1911. He was periodically with Bliss & Faville, both during his university studies and at intervals afterwards, and later was associated with notable firms in the east, including Warren & Wetmore of New York, and others. He went to Europe and, returning to the United States and to California, was again associated in the offices of Bliss & Faville.

He went to China with the Rockefeller Foundation when the Pekin Union Medical College was built and was affiliated with other notable architectural achievements during that connection.

A few years ago, after his associations with Bliss & Faville, he entered into partnership with G. F. Ashley, and thus was born the firm of Ashley and Evers. This was in Oakland, California, and the firm retaining the same name is now solidly established in the professional life of San Francisco.

Mr. Evers has shown a considerable capacity for doing the unusual, as, for instance, the striking Mandarin Cafe in San Francisco and a number of residences both in the northern and southern parts of the state. These reflect a capacity for finding the fascinating byways that lead away from the beaten path.

[Concluded on page 54]

TRANSPORTATION BUILDING, LOS ANGELES, WALKER & EISEN, ARCHITECTS FRED POTTS, CONTRACTING PLASTERER

THIS class A 12 story concrete loft building shows a striking example of advanced plastering work and the economy and beauty of CALIFORNIA STUCCO for all jobs. The entire exterior surface was covered with a *one* coat dash of CALIFORNIA STUCCO of a permanent sage-green color.

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(Continued from page 9)

other two sides have factory lighting; in other words, they are walled chiefly with glass.

But this is not all. The entire third floor, where are grouped the operations most requiring light—the editorial, business, art, engraving and composition departments, is skylighted throughout.

Even if more stories are added—and the design of the building contemplates them later—there will remain above the third floor a great light court broader than California Street.

There are many other features of this wonderful plant. There is, for example, a ventilating system which will maintain an adequate supply of pure air without the necessity of even opening a window. There are rest rooms in every department, and showers for the workers in the mechanical departments. There is a roof garden.

* * *

SAYS HEATERS MUST VENTILATE

LOS ANGELES has learned in striking manner, during the last few months, that a gas heater which merely provides warmth is dangerous, according to a recent statement of A. J. Hartfield, president of the Pacific Gas Radiator Company.

"Heating engineers know that it is just as dangerous to burn a gas heater in an unventilated room as it is to burn a coal or wood stove without a stovepipe to take care of the gases outside," he said.

According to Mr. Hartfield's statement it is not generally known that a vented gas radiator circulates air or draws in air through keyholes, under the door, through cracks in the windows and in a hundred and one places in a room which apparently are closed to outisde air.

"It is a recommendation of a vast majority of heating engineers," he added, "that installations in gas heating appliances be made by heating experts.

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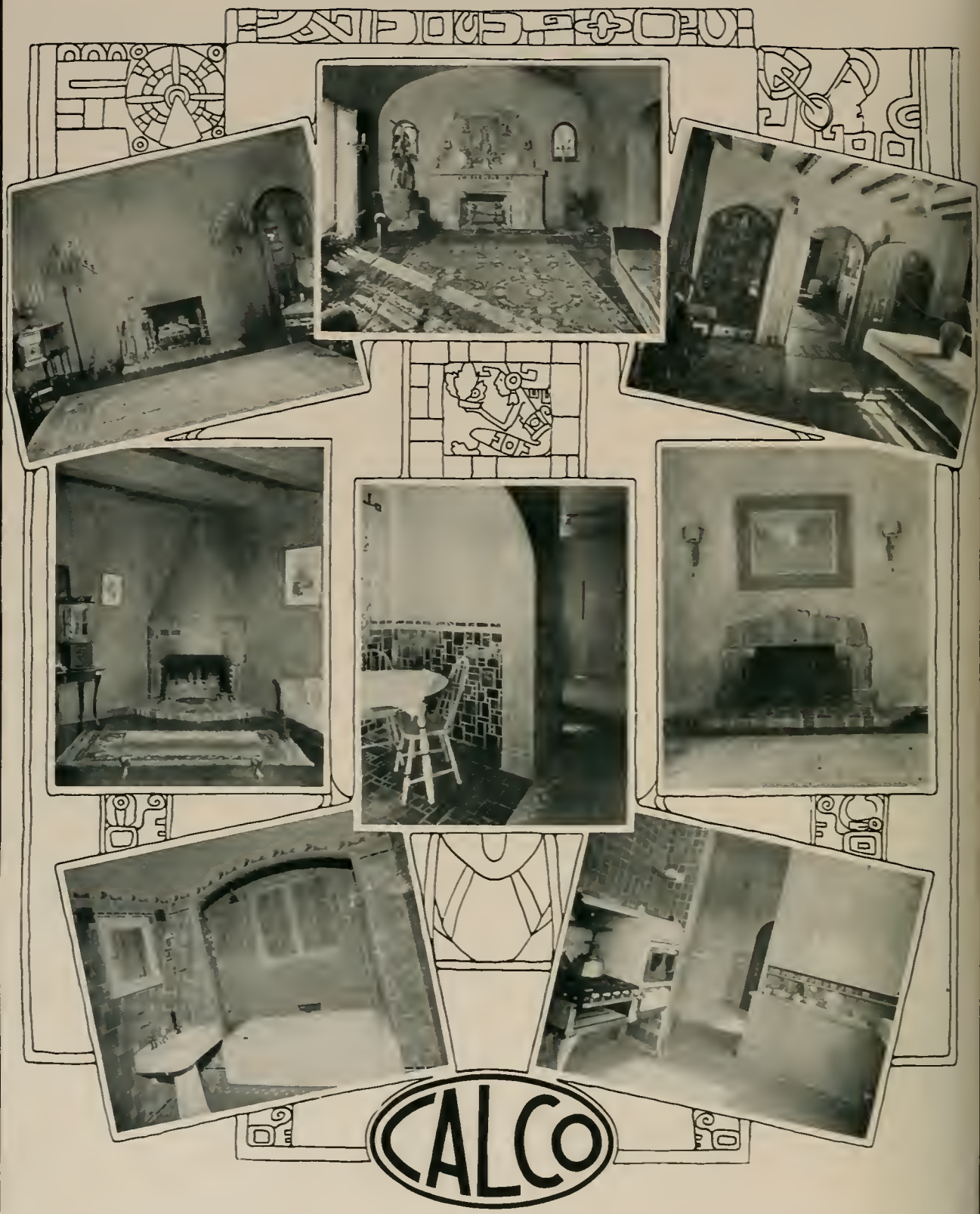

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MUSIC ROOM, RESIDENCE OF MR. R. B. KEELER, LOS ANGELES, CALIFORNIA

THE USE OF CLAY PRODUCTS IN MODERN HOMES

[BY CHARLES W. MEIGHAN]

THE artistic use as well as the indestructibility of clay products is well known today, and yet we seldom take advantage of these facts in the construction of our modern dwellings. Beauty and sanitation in the home never before commanded the attention they do today. The comfort and leisure of our up-to-date housewife are determined by the use of materials and conveniences that lessen the burden of housework. Tile is such a material.

We give in the following photographs, a typical early-California type home, describing the general construction and decoration, and referring in particular to the use of various tile and terra cotta decorations.

We might mention, however, that great care should be exercised in planning such a dwelling; reserving the proper space for shrubbery and utilizing the patio for an outlook from the principal rooms.

This dwelling is built on a lot 55x150 feet, and provides for a patio on which face the library, living room, dining room, hall, front bedroom and sleeping porch; considerable space being provided for six walnut trees already on the property; the house, in fact, being primarily designed to provide one tree in the patio, one nestling against a corner of the garage, and another framing the library window—one palm is planted directly on the front porch, which is made possible by the construction of the dwelling.

The cement foundation is carried to the floor level of the living room, library, vestibule and front steps, and the excess dirt beneath the remaining rooms of the house is carried over by fresno into the foundation of the rooms above mentioned. This process, considering the ground is not hard, does not require more than one day's work

HALL TOWARD DINING ROOM

for horse and man, and insures the home builder of a basement below the rear rooms of house, and eliminates the expense of floor joists, flooring, carpenter work, etc., for the front rooms of the house.

The dirt surrounded by the walls of the front rooms is then wet down with hose, and allowed to settle for a week or two, and later covered with a rough cement floor 3 inches thick, coming flush with the top of cement walls.

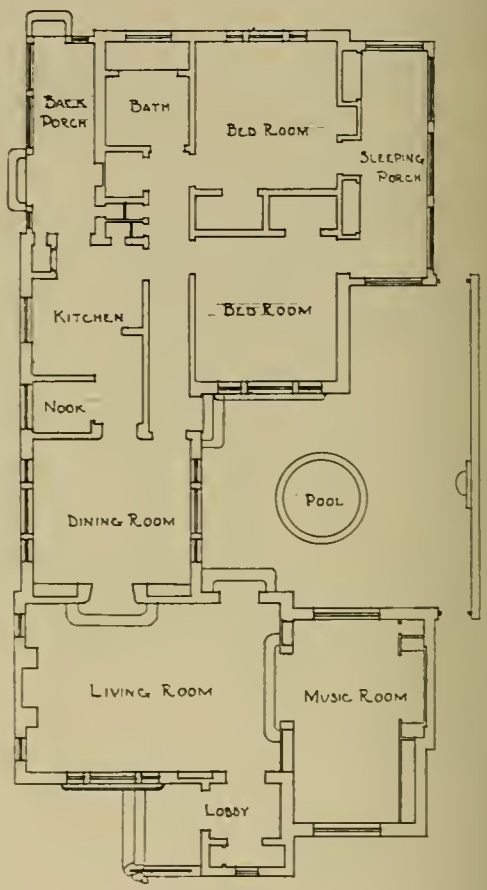
The masons then begin their work on the walls of the structure, using ordinary red hollow tile, and building the walls 12 inches in thickness, providing occasional wooden blocks in the door and window jambs for later fastenings for metal frames. Concrete lintels and arches are poured by the masons in wooden forms, set in position over the openings, and three 1-inch twisted iron reinforcing bars laid horizontally across lintels and arches, extending at least 12 to 18 inches beyond the opening on either side.

PATIO

It is found expedinet on such work to employ one rough carpenter along with the brick masons so that wooden forms for all arches can be made in advance and set in place when the masons get to the level of the lintels.

The hod carrier employed by the masons can mix the concrete for the lintels separately and deliver same to the masons in buckets. As soon as the lintels are cast the masons may continue their work above without interruption, and after two weeks' time the forms may be removed from above all openings. Iron bolts are placed in the wood lintel forms where wood lintels are bolted on from the outside.

It is well to provide a strip of wood in the lintel forms to insure space for disappearing roller screens on the inside of openings.



FLOOR PLAN

The electrician, as well as the plumber, should work in conjunction with the masons, carrying all pipes across the floors and into the walls as the masons proceed with their work. This is very essential in dwellings of this kind, as base plug boxes, outlet boxes and plumbing may all be in position for the masons to work around, thus providing a stronger wall and less work on the part of the electrician.

Space may also be provided in the wall by the electrician for the radio, allowing conduit pipes to extend to the attic space of the house where the aerial may be strung without showing from the outside. Conduit should also be provided for the connection of batteries to the radio, as the batteries are usually placed in a cabinet in some closet near the radio. In this dwelling, the batteries are placed in a wooden cabinet provided inside the vestibule closet within six feet of the radio. The radio horn is built within the wall and is lined with bright black glazed tile 2 inches square, which follow the general contour of a horn. The face of the opening is covered

(Continued on page 57)

RESIDENCE
OF
MR. R. B. KEELER
LOS ANGELES
CALIFORNIA

THE PAINTING CONTRACT FOR THE MOST MONUMENTAL BUILDING IN SAN FRANCISCO WAS SO IMPORTANT THAT QUALITY WAS VITAL. IT WAS AWARDED TO A. QUANDT & SONS THROUGH CONFIDENCE IN THEIR ABILITY. PACIFIC TELEPHONE & TELEGRAPH CO. BUILDING, MILLER & PFLUEGER, ARCHITECTS, A. A. CANTIN, ASSOCIATE. LINDGREN & SWINERTON, BUILDERS.

"Co-operation for Quality"

A·QUANDT·&·SONS

374 GUERRERO STREET · SAN FRANCISCO · 3319 CENTRAL AVENUE · LOS ANGELES

PAINTERS AND DECORATORS · SINCE 1885

OUR OPERATIONS ARE STATE-WIDE

DOOR FROM LIVING ROOM TO PATIO, RESIDENCE OF MR. R. B. KEELER, LOS ANGELES, CALIFORNIA

HUNTINGTON APARTMENTS, SAN FRANCISCO — WEEKS & DAY, ARCHITECTS

TERRA COTTA has a wide range of sympathies. It establishes harmonious relations with other building materials. There is elegance with economy in the use of terra cotta to vitalize and decorate a brick facade

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SAN FRANCISCO, CAL.

SOUTHERN FACTORY · GLENDALE · LOS ANGELES COUNTY · CALIFORNIA
WRITE FOR INFORMATION, DEPT. T. C.

TILE PANELS, RESIDENCE OF MR. R. B. KEELER, LOS ANGELES, CALIFORNIA

VARICOLOR

GRANADA Roofing Tile

RANDOM LAID

"A BEAUTIFUL ROOF FOREVER"

THE new home of Buster Keaton, famous film comedy star....located on Muirfield Road in Los Angeles.

Permanent roofs of tile are seen more and more among the better homes of the west.

The many shapes and colorings fired in our kilns offer the possibility of accomplishing a pleasing harmony with any architectural scheme....in the small bungalow as well as in the larger home or building.

"The Standard of Quality in Clay Products"

L·A·Pressed Brick Co

ENTIRE SIXTH FLOOR..... FROST BLDG

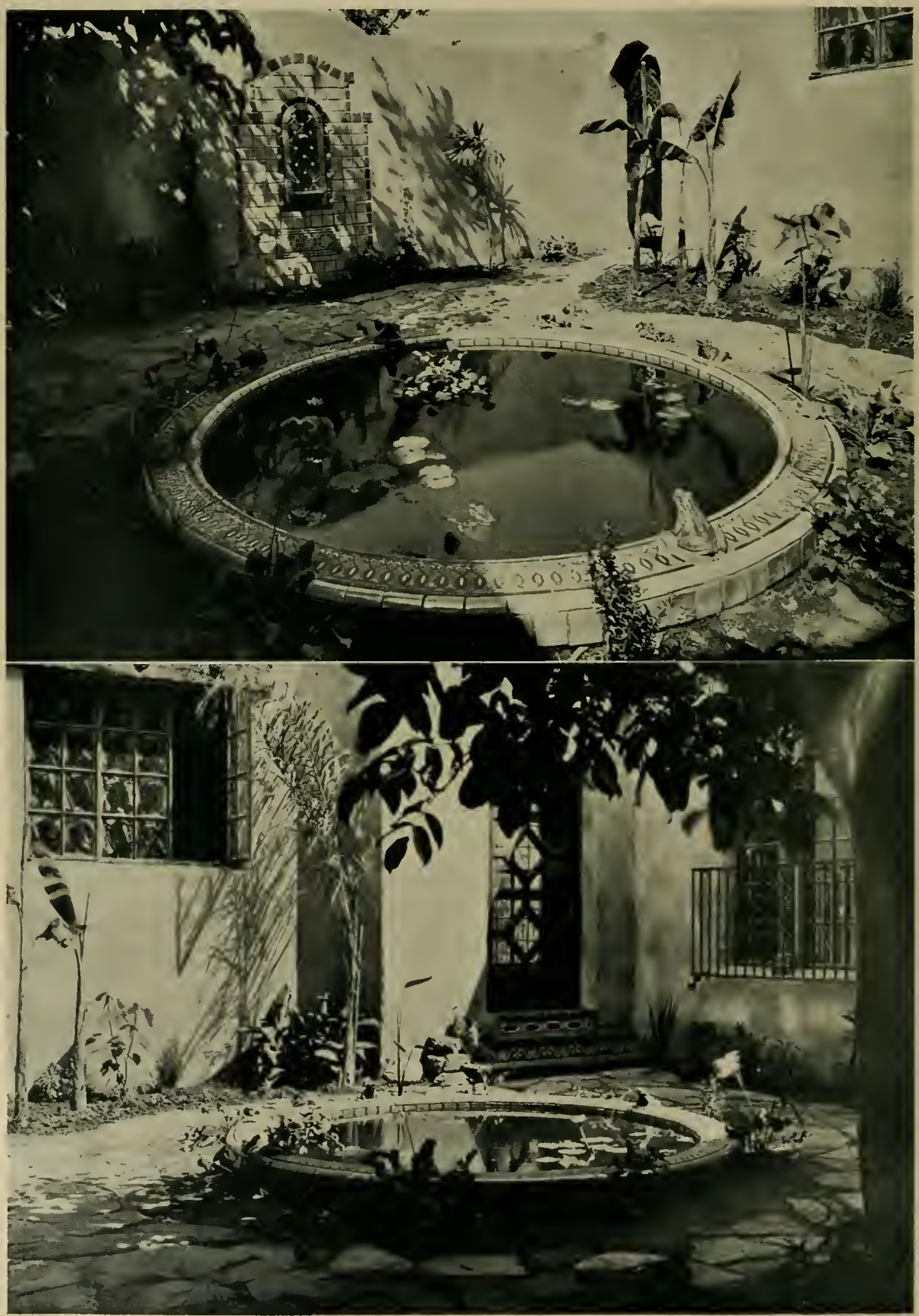
Second and Broadway ..... TRinity 5761

LOS ANGELES

FACE BRICK · HOLLOW TILE · ROOFING TILE · TERRA COTTA, ETC.

163-B

ABOVE: GARAGE—BELOW: LOGGIA—RESIDENCE OF MR. R. B. KEELER, LOS ANGELES, CALIFORNIA



PATIO—RESIDENCE OF MR. R. B. KEELER, LOS ANGELES, CALIFORNIA

ABOVE: LIVING ROOM—BELOW: MUSIC ROOM—RESIDENCE OF MR. R. B. KEELER, LOS ANGELES, CALIFORNIA

ABOVE: LIVING ROOM TOWARD LOBBY—BELOW: DINING ROOM TOWARD LIVING ROOM
RESIDENCE OF MR. R. B. KEELER, LOS ANGELES, CALIFORNIA

ABOVE: BATHROOM—BELOW: KITCHEN, RESIDENCE OF MR. R. B. KEELER, LOS ANGELES, CALIFORNIA

APARTMENT HOUSE OF
T. C. & I. H. LISHER, OAKLAND

CLAY N. BURRELL, ARCHITECT

SOMMARSTROM BROS.
GENERAL CONTRACTORS

P. C. KNUDSEN
MASONRY CONTRACTOR

Load Bearing Walls of
Dickey Red Ruffled
Face Brick
backed with
Dickey Mastertile

To cut construction costs back face brick walls with

DICKEY MASTERTILE

Weight saved is money saved—Dickey Mastertile is 54% lighter than solid masonry. ❧ *Labor saved is money saved*—each 8-inch Dickey Mastertile takes the place of six brick in the wall, thus speeding up construction 33⅓% to 50%. *Mortar saved is money saved*—mortar quantity is cut in half by the use of Dickey Mastertile.

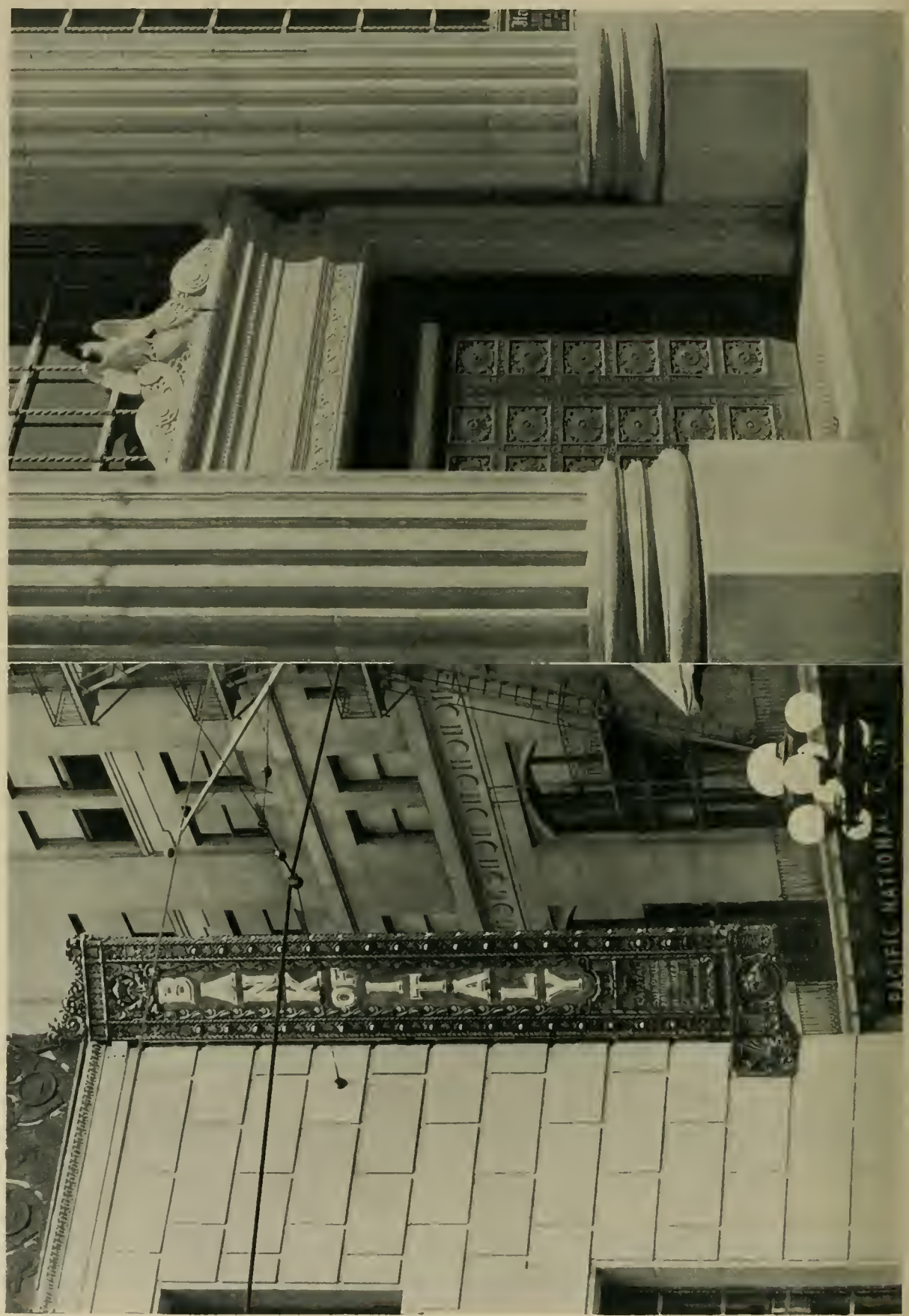
DICKEY CLAY PRODUCTS
Mastertile, Face Brick, Fire Brick, Partition Tile, Paving Brick
Sewer Brick, Step and Walk Brick, Drain Tile, Flue Lining

Made by

CALIFORNIA BRICK COMPANY *and* LIVERMORE FIRE BRICK WORKS, INC.
Associated Companies

SAN FRANCISCO AND OAKLAND

BANK OF ITALY, LOS ANGELES, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS



ELECTRIC SIGN AND ENTRANCE DETAIL, BANK OF ITALY, LOS ANGELES, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS

BANKING ROOM, BANK OF ITALY, LOS ANGELES, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS

The New $300,000
SAWTELLE HIGH SCHOOL

RUSSELL & ALPAUGH
Architects

SALIH BROTHERS
Contractors

J. A. DRUMMOND
Roof Tile Contractor

545 SEWARD ST., LOS ANGELES
HEmpstead 3929

1744 FOLSOM ST., SAN FRANCISCO
Market 2273

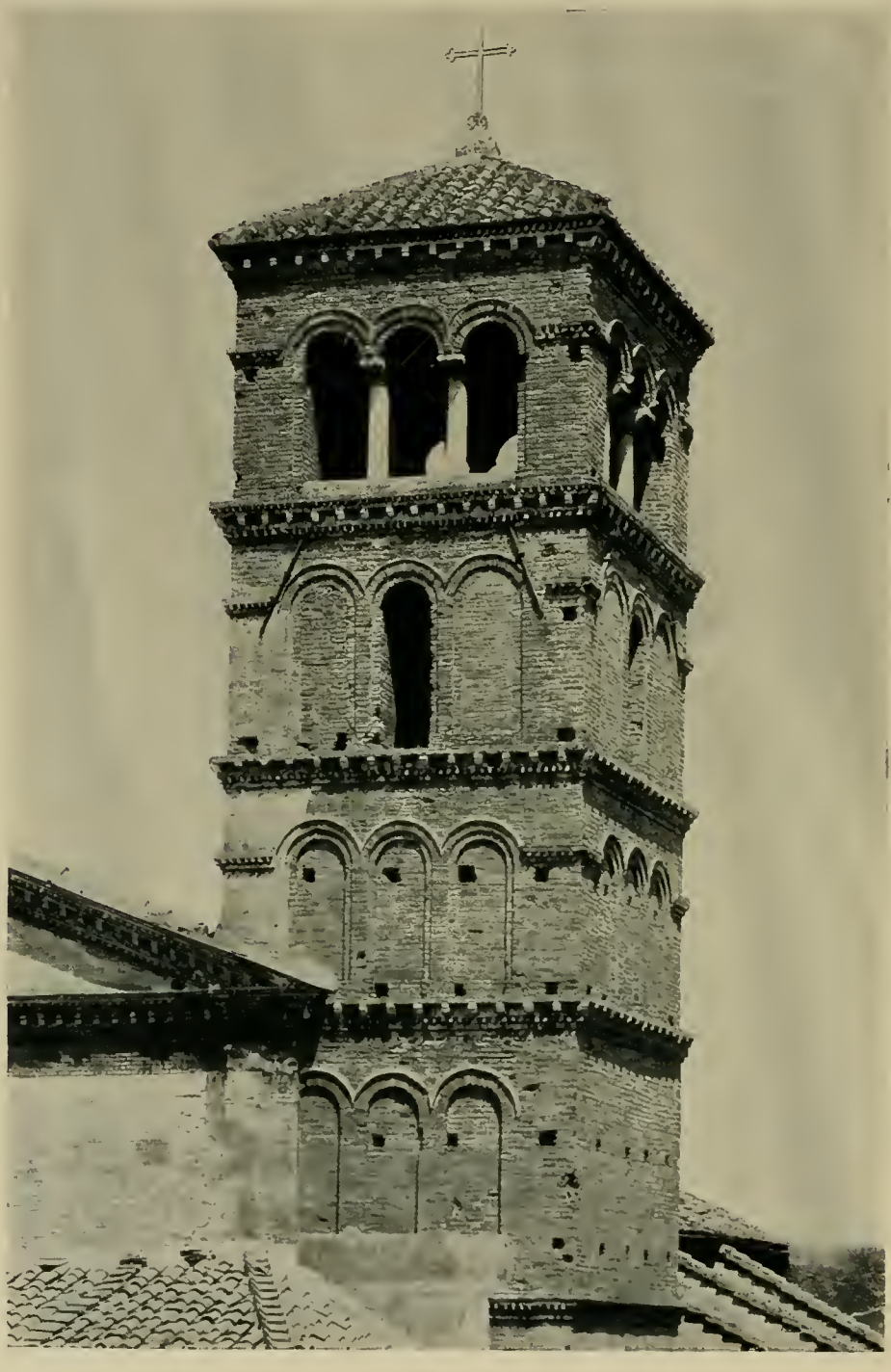
TWENTY-FIVE years ago the Simons Brick Company learned that builders appreciate dependable service that insures quality clay materials delivered punctually at the specified time and place.

Simons clay products are always available in unlimited quantities at our ten important distributing centers in California.

SIMONS BRICK COMPANY
125 W. THIRD ST., LOS ANGELES

Simons Roofing Tile

PACIFIC NATIONAL BANK BUILDING, LOS ANGELES, CALIFORNIA
MORGAN, WALLS & CLEMENTS, ARCHITECTS



A·F·B·A
USE FACE BRICK
—It Pays

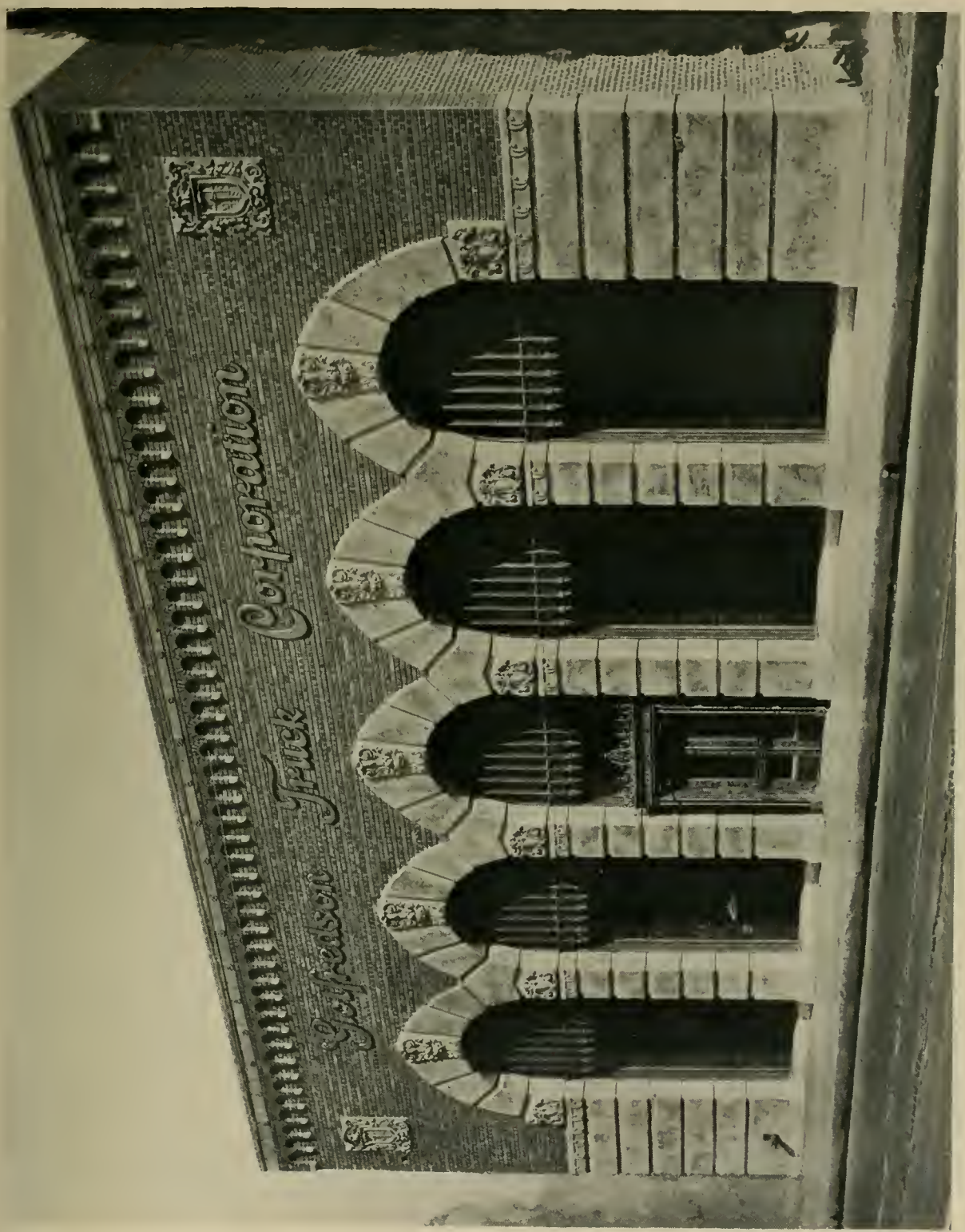
SAN GIORGIO IN VELABRO
One of the famous 12th Century Roman Campaniles

THE Middle Ages, including the Romanesque and early Gothic periods, saw the heyday of brick construction in Italy when the practice of handling this material both structurally and architecturally attained its highest development. No Italian brickwork of the 11th and 12th centuries was more striking than the graceful, slender brick campaniles, such as that of San Giorgio, outlined against the Roman sky. The brick, carefully selected and laid, were frankly used as facing, both for their durability and their color effects.

American face brick manufacturers, as never before, are prepared to offer the architect every color range and texture for the artistic designing of his brickwork. On every hand are splendid examples of the fine use designers are making of this plastic and versatile material.

"Architectural Details in Brickwork," a portfolio of halftone plates of exterior and interior brickwork, will be sent to any architect asking for it on his office stationery.

"English Precedent for Modern Brickwork," a 100-page book, beautifully illustrated with halftones and measured drawings of Tudor and Georgian types and American adaptations, sent postpaid for two dollars. Address American Face Brick Association, 1767 Peoples Life Building, Chicago, Ill.



GOTFREDSON TRUCK
CORPORATION
LOS ANGELES
CALIFORNIA
MORGAN, WALLS AND
CLEMENTS
ARCHITECTS

WEEKS & DAY, ARCHITECTS AND ENGINEERS — CAHILL BROS., INC., BUILDERS
WHITE & GLOOR, MASONRY CONTRACTORS

Yes! this is the Huntington Apartments

on Nob Hill, San Francisco

Of course you recognize this building for it is well known to architects all over the coast as one of the finest apartment houses in the west—and well known to San Franciscans who often admire the artistry of its brick work and the beauty of its color harmony.

Architect Chas. Peter Weeks says:

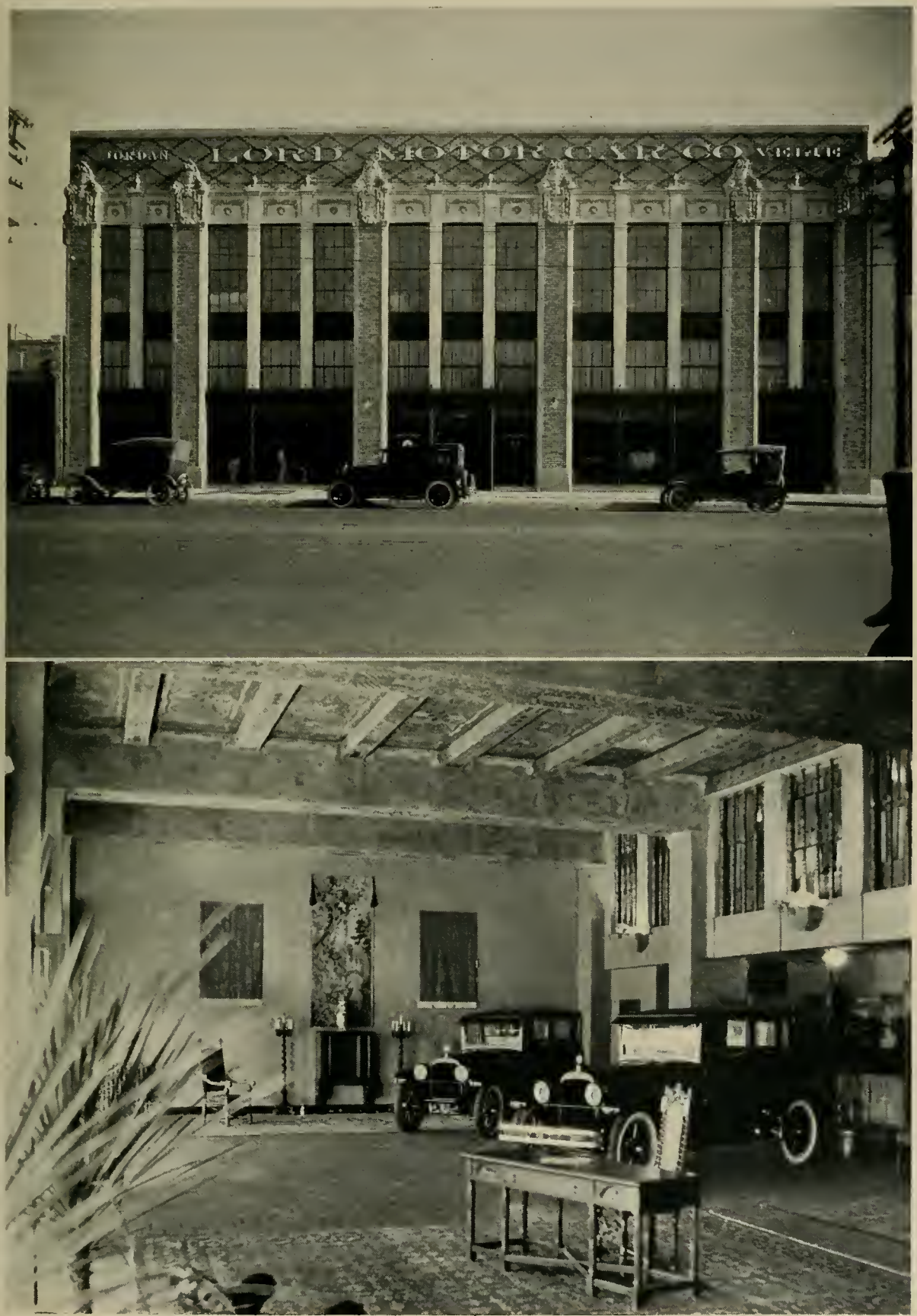
"The success of this building is due in a large measure to

Cannon's Italian Pink Face Brick"

CANNON & CO., SACRAMENTO

DISPLAY ROOM, NO. 400 FORUM BUILDING, SACRAMENTO

REPRESENTATIVE . BUILDERS' EXCHANGE, SAN FRANCISCO



BUILDING FOR LORD MOTOR CAR COMPANY, LOS ANGELES, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS

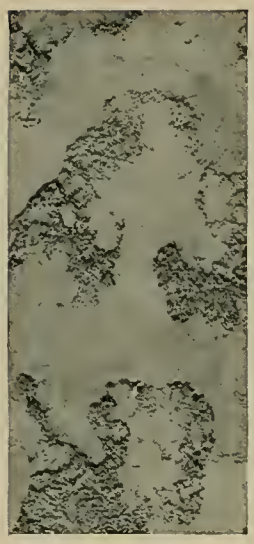
VERNON GOODWIN STORE BUILDING, WESTLAKE PARK, LOS ANGELES
MORGAN, WALLS & CLEMENTS, ARCHITECTS

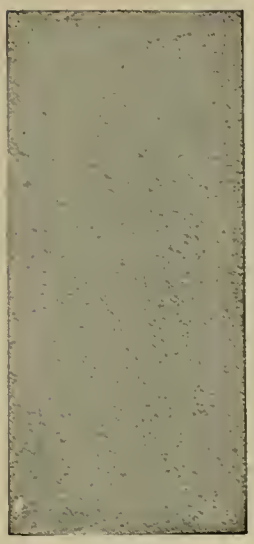
When true craftsmanship is put into architectural iron, it becomes a thing of beauty. It has been a joy to weld into reality the ornamental iron work shown in this issue.

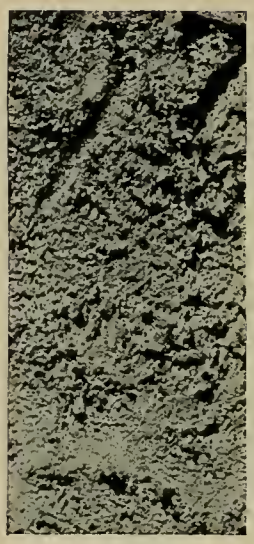
J·C·KUBIC
Wrought Iron Studio
130 SOUTH CUDAHY AVENUE · DELAWARE 4831
BELL, CALIFORNIA

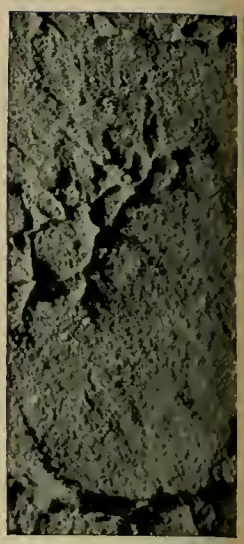
ABOVE: STUDIO AND SHOP BUILDING FOR MRS. OLIVE J. COBB, LOS ANGELES, CALIFORNIA
BELOW: MARSHALL LAIRD SHOP, OLIVE J. COBB BUILDING, LOS ANGELES, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

ENGLISH COTTAGE


ITALIAN

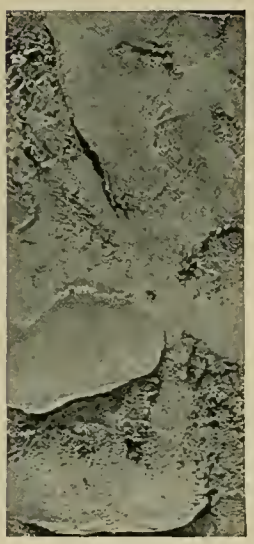

COLONIAL


GOTHIC


ITALIAN COTTAGE

GREEK

MODERN AMERICAN


ENGLISH

FRENCH

CALIFORNIA

The Portland Cement Stucco textures here shown are taken from photographs of actual stucco jobs. Any competent workman in the plastering trade can reproduce these beautiful, permanent and economical finishes.

A Texture for Each Period

Controlled and directed by the creative genius of the architect, Portland Cement Stucco assures a range of beauty obtainable with no other material. It makes certain a texture and tint that complete harmoniously the style of the period in which the structure is designed. Have you received your copies of "Portland Cement Stucco Textures" and "Portland Cement Stucco"? If not, send for them today. Address the nearest office listed below.

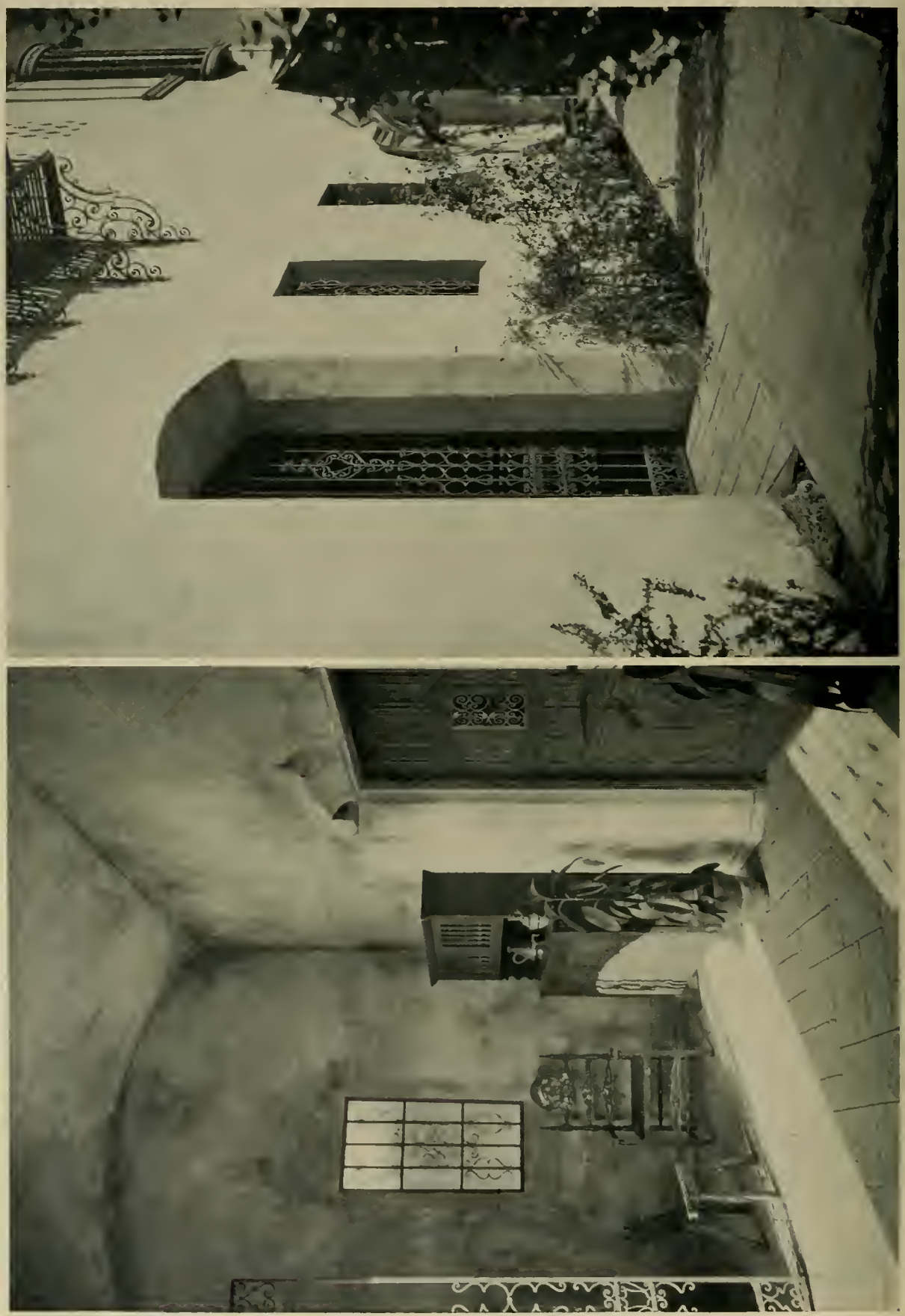
PORTLAND CEMENT ASSOCIATION

A National Organization to Improve and Extend the Uses of Concrete

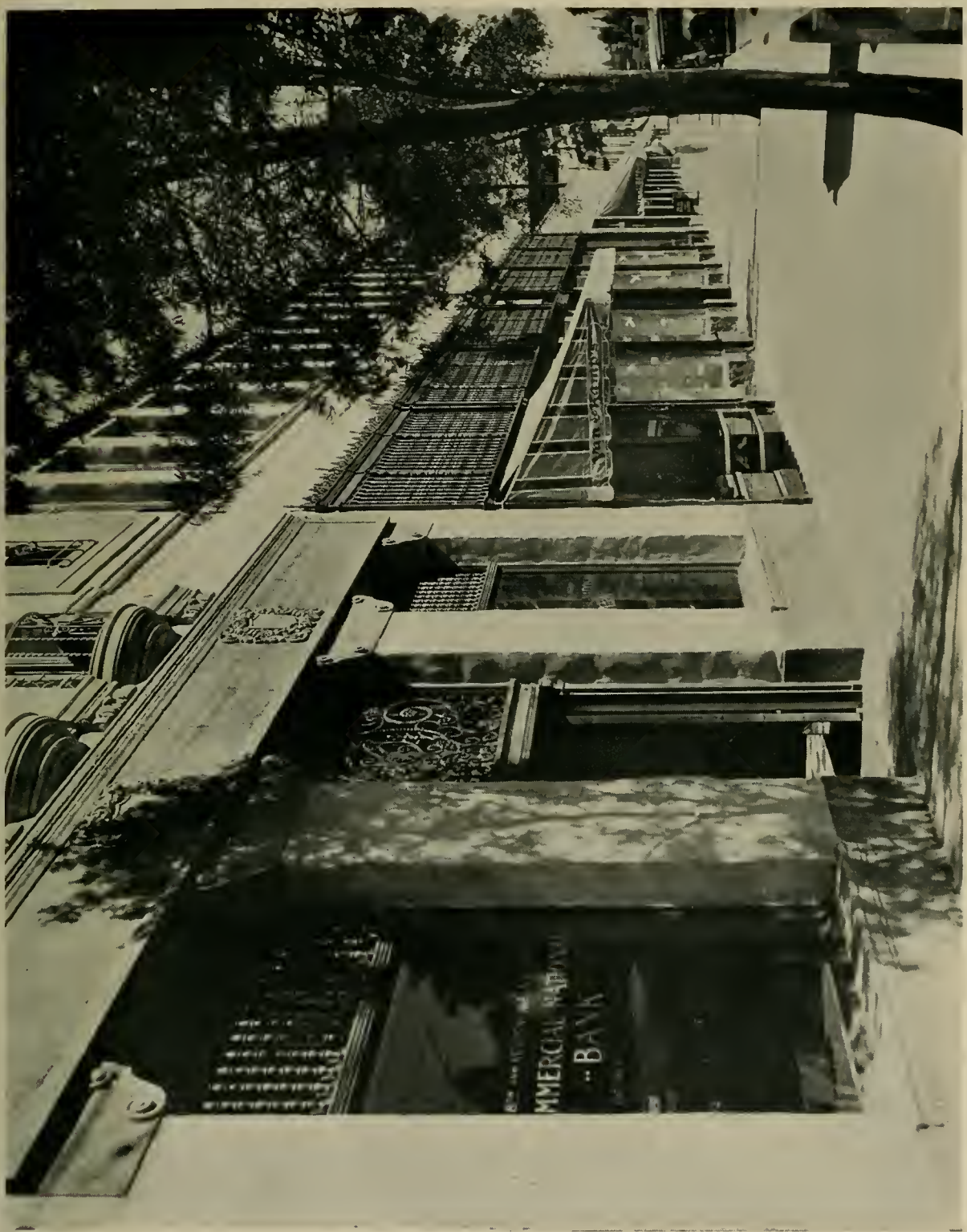
		DALLAS	INDIANAPOLIS	MEMPHIS	NEW YORK	PITTSBURGH		
	BOSTON	DENVER	JACKSONVILLE	MILWAUKEE	OKLAHOMA CITY	PORTLAND, OREG.	SEATTLE	
ATLANTA	CHARLOTTE, N. C.	DES MOINES	KANSAS CITY	MINNEAPOLIS	PARKERSBURG	SALT LAKE CITY	ST. LOUIS	WASHINGTON, D. C.
BIRMINGHAM	CHICAGO	DETROIT	LOS ANGELES	NEW ORLEANS	PHILADELPHIA	SAN FRANCISCO	VANCOUVER, B.C.	

Our Booklets are sent free in the United States, Canada and Cuba only

ABOVE: STUDIO APARTMENT BUILDING FOR MR. DE LA GUARDIA. BELOW: STORE BUILDING FOR MRS. P. W. CROAKE, LOS ANGELES, CALIFORNIA MORGAN, WALLS AND CLEMENTS, ARCHITECTS



INTERIOR AND ENTRANCE, MARSHALL LAIRD SHOP, LOS ANGELES, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS



ENTRANCE
COMMERCIAL
NATIONAL BANK
LOS ANGELES
MORGAN, WALLS
AND CLEMENTS
ARCHITECTS

Chamberlin Passes 30 Year Test on This Detroit Office Building

"There is no question in our minds but what the Chamberlin equipment which was installed on the Equity Building in 1894, over 30 years ago has rendered most creditable service.

We do not hesitate to state that its efficiency is most excellent to this day. The installation has never caused any trouble whatsoever and, therefore, has certainly been a most profitable investment.

Your policy of making your own installation, and your consequent guarantee should, quite generally, insure results equal to those which we are experiencing."

EQUITY BUILDING
H. F. Reid, Manager
February 27, 1925

Equity Building, Detroit, equipped in 1894 with Chamberlin Metal Weather Strip

This advertisement is No. 1 of a series illustrating Chamberlin "Tests of Time".

Chamberlin Weather Strip Installed In 1894 Keeps Out 93.7% of Possible Leakage

The Equity Building, pioneer office structure of Detroit, was equipped with Chamberlin Metal Weather Strip in 1894.

On December 12, 1924, a test on windows of this building disclosed that the Chamberlin Weather Strip was still keeping out 93.7% of possible leakage as determined upon in tests made by the American Society of Heating and Ventilating Engineers.

At the time of test, a wind velocity of 18 miles per hour prevailed directly against the windows tested. These windows were not tightened, calked, or puttied, but were tested as they actually stood, after having been in use thirty years. In-leakage included the air that came through cracks in the frame and through the pulley holes.

This test is most significant as proof of actual value and efficiency, because it includes the time element—(in this case 30 years).

Architects, builders, and home owners are coming to know that weather strip is only as efficient as its installation. That is why *only Chamberlin experts trained perfectly in their work are allowed to fit and install Chamberlin weather strips.*

CHAMBERLIN METAL WEATHER STRIPS "SINCE 1893-THE STANDARD"

The Chamberlin Company, itself, is behind every Chamberlin installation. In cases where occasional adjustment may arise, recourse is had directly to the company, an important advantage to both architect and builder.

CHAMBERLIN METAL WEATHER STRIP COMPANY, DETROIT, MICHIGAN

Sales and Service Branches in 80 Cities Throughout the United States

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1308 Fifth Street	3203 W. Sixth St.	693 Mission St.	910 9th Street	335 E. Main St.	1533 Dock St.	1733 Westlake N.
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ATCH-HILL STUDIOS, MCKINLEY BUILDING, LOS ANGELES, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS

Build Stronger Walls *this New Way*

Builders formerly used costly 1-inch sheathing to insure substantial walls. But engineers' tests prove you can now have even *stronger* walls at lower cost! Use Bishopric Base and cement—and you have a wall rigid as rock. And Bishopric-built walls cost no more than ordinary flimsy kind.

Used Back East for 18 Years—Now Made Here!

Thousands of builders back East use Bishopric Base, because nothing better has ever been discovered. Now that a Los Angeles factory is economically manufacturing Bishopric Base for the Pacific Coast, Western buildings, too, can have *better walls at lower cost.*

How Is It Used?

This is the new, money-saving way to build stronger walls:

Nail a roll of Bishopric Base over the studding, or framework. Apply cement. To reinforce the cement, we recommend 18 guage galvanized wire netting. The cement packs behind the beveled wood strips, firmly fastens to the asphalt-protected fibre board and forms a dovetail — the strongest mechanical key known. When the cement hardens, it is locked in immovably! Bishopric-built walls are too rigid to buckle or sag.

And because the key grips so firmly, Eastern builders have found that Bishopric Base, when used for inside walls, greatly lessens the risk of plaster cracking or falling.

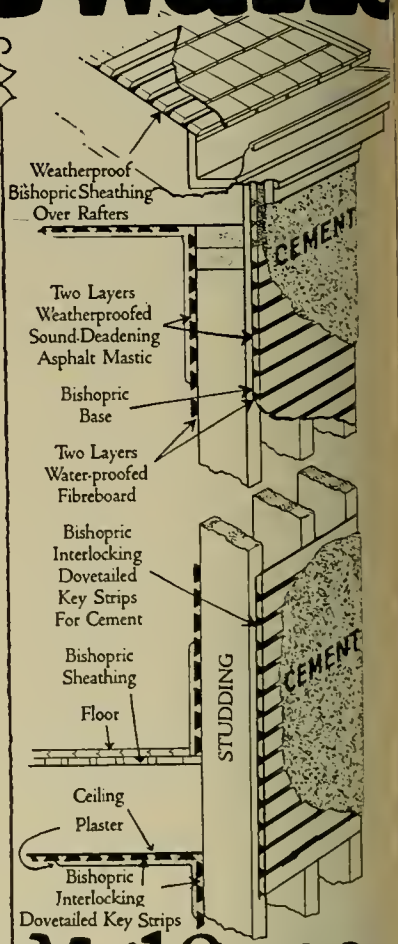
How Is It Made?

In making Bishopric Base a heavy fibre board is coated with Asphalt Mastic—making it proof against moisture, heat, cold, wind, air or sound; vermin-proof and fire retardant. Into this asphalt, selected wood strips are imbedded under great pressure. The dovetailed key formed by the beveled strips locks cement or plaster with an inverted wedge grasp that grows more rigid with age.

Free Sample Offer

Reduce the cost of building strong, substantial walls by using Bishopric Base. Any building material dealer can supply it at once. Mail coupon for *free sample* of Bishopric Base and booklet of full information.

Satisfaction and service assured by the factory . . . . . The Bishopric Manufacturing Company of California, producing Bishopric Base for Stucco, Plaster, Brick Veneer and Frame Buildings—Bishopric Stucco for Exterior Walls—Sunfast Color Stucco, Drainboard Composition—604-626 East 62nd Street, Los Angeles. Phone AXridge 0707



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FREE SAMPLE COUPON

Check below whether you are a [ ] Prospective Builder, [ ] Architect or [ ] Contractor and we'll send you a free booklet and sample of Bishopric Base. Sign and mail to BISHOPRIC MANUFACTURING CO., 604 East 62nd Street, Los Angeles.

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Bishopric Base

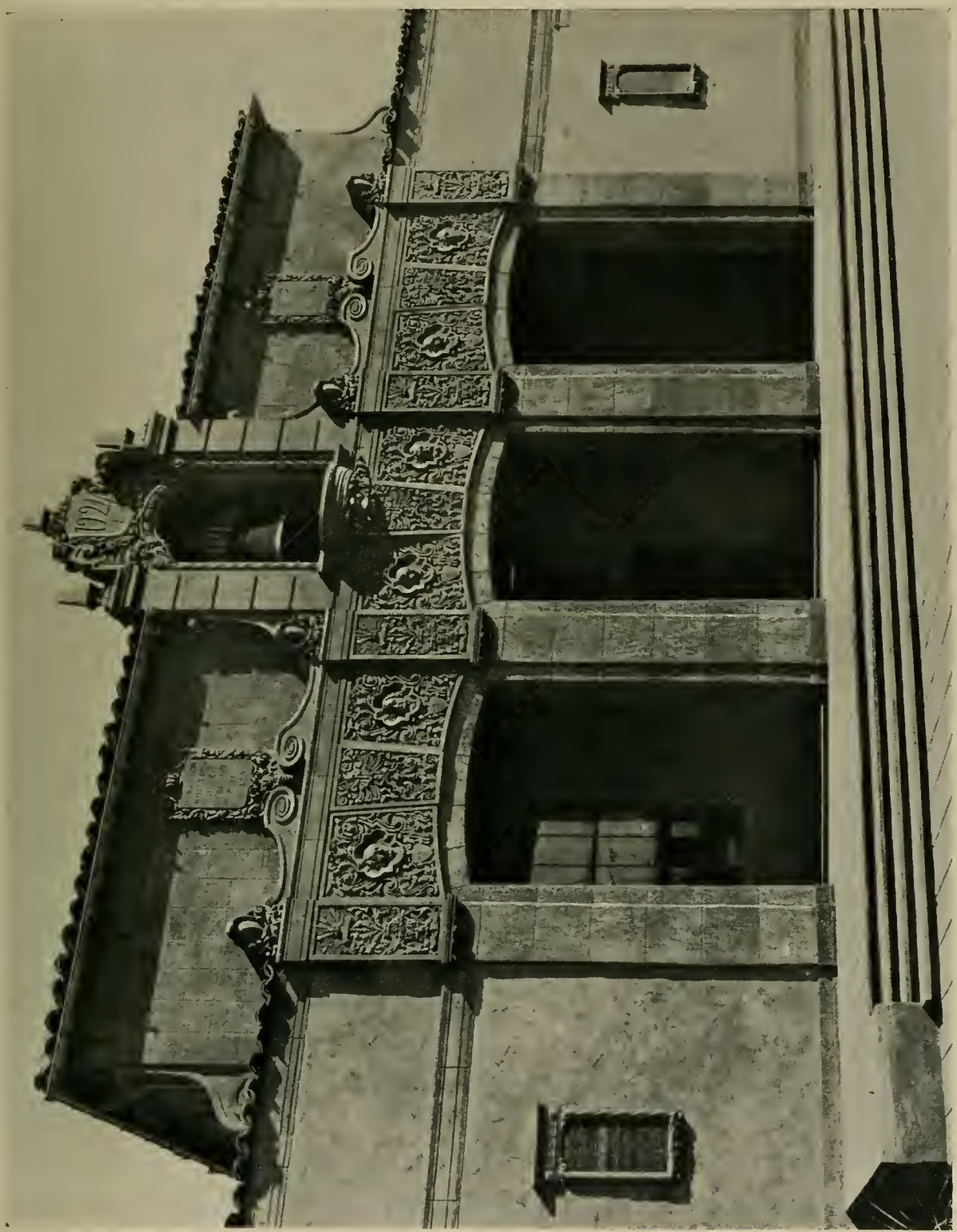
SEE HOW IT LOCKS THE CEMENT

ENTRANCE: BROADWAY INVESTMENT COMPANY BUILDING FOR THE BILICKE ESTATE, LOS ANGELES, CALIFORNIA
MORGAN, WALLS AND CLEMENTS, ARCHITECTS

FIREPLACE: HOME OF DR. JAMES EDWARDS, SAN FRANCISCO. WILLIS POLK ARCHITECT
K. HOPE HAMILTON, INTERIOR DECORATOR

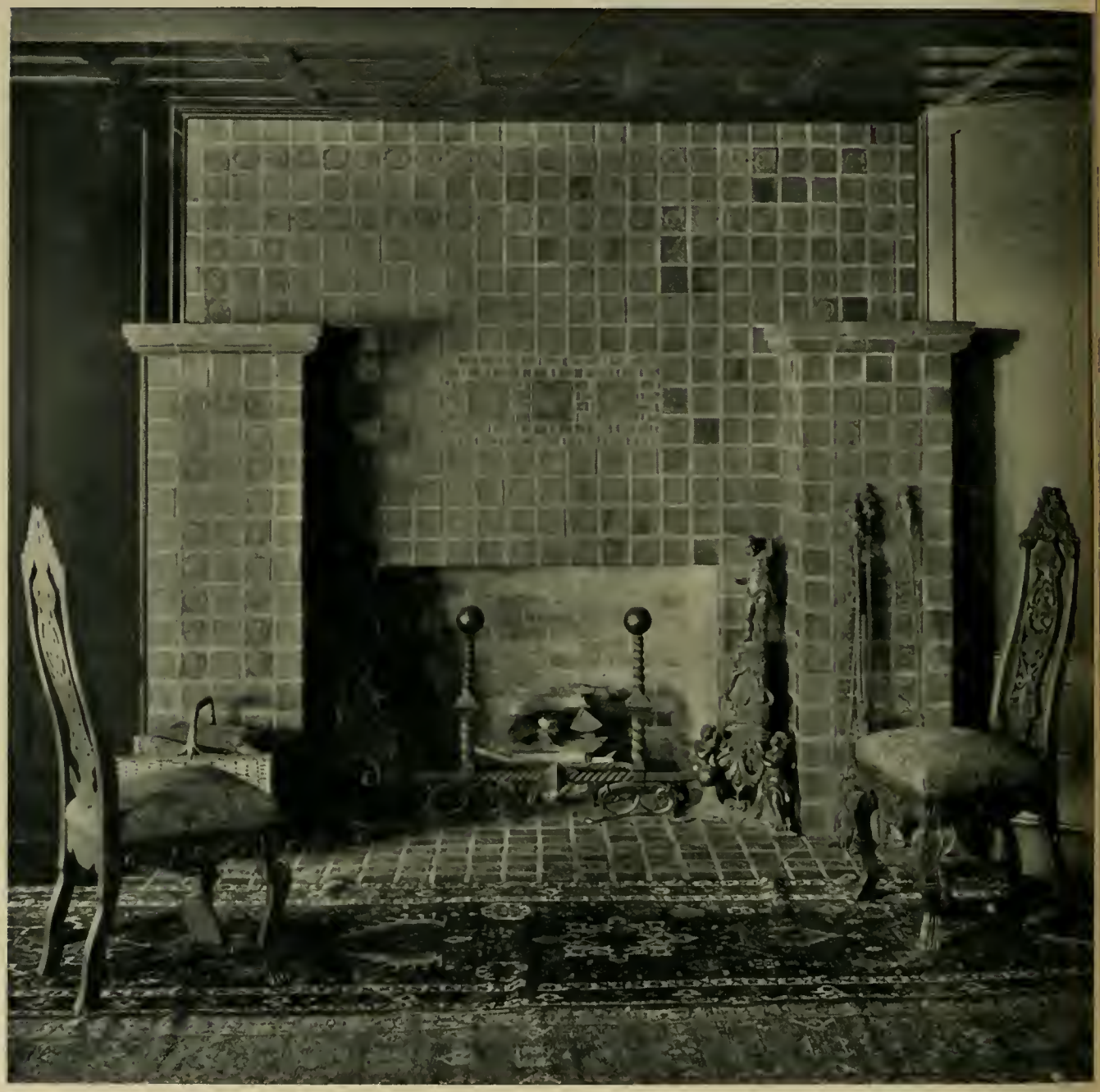
ABOVE: ROSEMEAD SCHOOL, LOS ANGELES, CALIFORNIA. BELOW: ADMINISTRATION BUILDING, PIONEER PAPER COMPANY, LOS ANGELES, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS

ENTRANCE, ADMINISTRATION BUILDING, PIONEER PAPER COMPANY, LOS ANGELES, CALIFORNIA. MORGAN, WALLS AND CLEMENTS, ARCHITECTS.
THIS, AND OTHER FINE EXTERIORS AND INTERIORS SHOWN IN THIS ISSUE, WERE FINISHED WITH CALIFORNIA STUCCO.
CALIFORNIA STUCCO PRODUCTS COMPANY, SAN FRANCISCO, LOS ANGELES



ENTRANCE
ROSEMEAD
GRAMMAR SCHOOL
LOS ANGELES
CALIFORNIA
MORGAN, WALLS
AND CLEMENTS
ARCHITECTS

BATCHELDER TILES



—an example of the co-operation of our Service Department in the solution of a decorative problem through the use of stock materials of a simple type.

IT is "real fun" to work with Batchelder Tiles....they are eloquently expressive of the artistic, and are remarkably versatile, too....adaptable to any architectural motif, any decorative scheme. The results achieved bring the satisfaction of having created a thing of distinction.

Soft, rich colorings....contrasting glazes and textures....beautful designs, many and varied....truly a delightful means to splendid results.

Tiles for fountains, mantels, pavements, bathrooms, wainscotings.

See Sweet's Catalogue or write for complete information.

BATCHELDER-WILSON COMPANY
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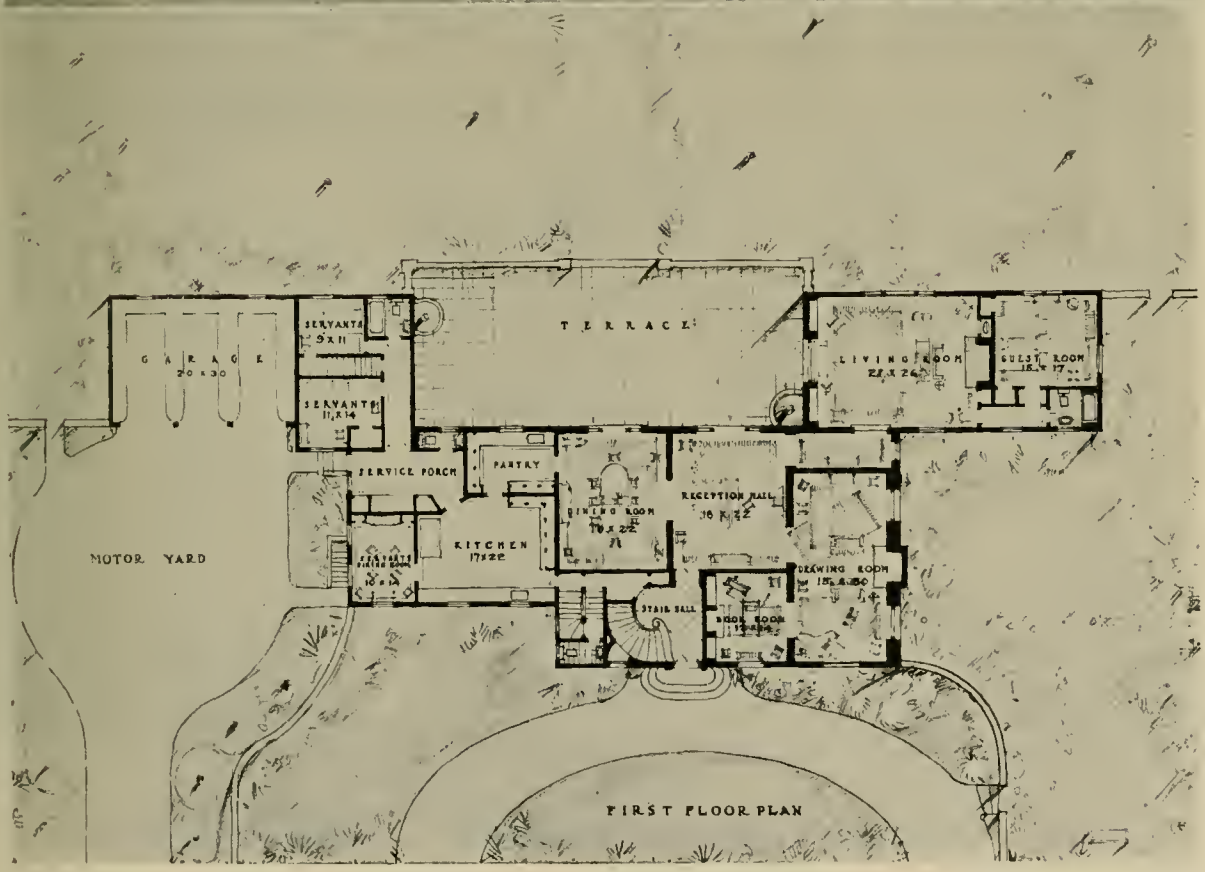
ENTRANCE, RESIDENCE OF MR. C. H. STONE, LOS ANGELES, CALIFORNIA. STILES O. CLEMENTS, ARCHITECT

RESIDENCE OF MR. C. H. STONE, LOS ANGELES, CALIFORNIA. STILES O. CLEMENTS, ARCHITECT



RESIDENCE OF MR. WILLIAM S. HOOK, LOS ANGELES, CALIFORNIA, STILES O. CLEMENTS, ARCHITECT

Millions of DOORS *in American Homes*

More than five million doors are annually made from California White Pine and California Sugar Pine. Many of the largest manufacturers of exterior, French and panel doors make them wholly of these fine, soft pines.

California Pines possess ten *natural* points of excellence that make them favored woods for doors.

1. They are soft-textured and straight-grained—work easily and can be cut with or across the grain without splitting.

2. These woods are air seasoned in a climate ideal for that purpose, or are easily kiln dried to any manufacturing requirement.

3. They take glue evenly over every surface, binding all contacted parts rigidly.

4. Their *natural* freedom from warping, shrinking and swelling assure the purchaser that California Pine doors will *keep* their shape under varying temperatures.

5. Doors of California Pines may be fitted and hung at minimum cost. A recent comparative test proved a saving of twenty-three cents per door.

6. The fact that these soft-textured woods hold nails and screws firmly without splitting assures permanent installation of all hardware.

7. The smooth, satiny surface of these woods is an affinity for paint and enamel, taking any color treatment readily and evenly, and holding it tenaciously.

8. Because these woods are light in color they do not "oppose" paint, but enable the decorator to obtain the finest finish with fewer coats.

9. Because of their freedom from pitch and resinous substances, these woods eliminate dangers from discoloration to the painted surfaces.

10. The absence of grain-raising assures a permanent mirror-smooth finish.

California Pine doors of all patterns, either in stock or special sizes, may be obtained from leading door manufacturers throughout the country.

A 200-year supply of California White and Sugar Pines now stands in the region where our mills operate. Natural growth of standing timber, augmented by natural reforestation, assures a supply of these valuable building woods for all time.

These Pines are used more than any other wood for doors, sash, millwork and interior finish. Send for our free illustrated booklet, "Pine Homes."

California WHITE & SUGAR PINE

Manufacturers Association

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Also producers of CALIFORNIA WHITE FIR

CALIFORNIA DOUGLAS FIR CALIFORNIA INCENSE CEDAR

·EDITORIAL·

An Appreciation

During 1924 the Pacific Coast Architect showed a number of unusually interesting small shops in Los Angeles, the work of Mr. Stiles Clements of the firm of Morgan, Walls and Clements. Comments on the fine quality of design and workmanship of these buildings were widespread.

Like other successful innovations, they have inspired many imitations, and while most of these fall far short of the originals, the public has distinctly benefitted through the higher artistic standard set for buildings of this character. The commercial value of good design, moreover, is much more clearly recognized.

In this issue it will be seen that not only has Mr. Clements held his own in the matter of design, of ensemble and elements of composition; his command of detail and ornament is increasingly firmer and happier. It is work of this character which is making connoisseurs in the older part of the country observe California with keen interest.

* * *

As It Was, Is Now, and Shall Be

"I dreamt last night such a beautiful dream
Of a sphere where Beauty reigns,
Where Art rules artlessly all supreme
And nobody's heard of drains—
Where the Sisterly Muses must need elect
To work in affinity,
The Painter, the Sculptor, the Architect,
A peerless trinity.

. . . . . .

But
I awoke with a start to a letter long
Beginning
"Dear Sir,
May we
Draw your attention to something wrong
In your Drawing 53?

. . . . . .

"The bathroom is far too small for the bath,
Though it might go in with a shove;
At present it's out on the garden path,
And the Clerk of the Work's in love.
The wet has come in through the study wall
And the paint has begun to run,
The ceiling has cracked in the entrance hall,
Yours faithfully,
Jones and Son."

—*Journal of the R. I. B. A.*

An Architect Solomon

The following letters were exchanged between an architect and a stained glass maker, in San Francisco in 1907:

Mr. S. S.——
Dear Sir:

Will you kindly decide the following bet which has been made between two friends of mine, to-wit:

A bets B that an American $20 gold piece is at least 3 inches in diameter, while B claims that said piece is not more than 2½ inches.

We have made every endeavor to get hold of one of the said pieces for measurement, but have been unable to do so. If you have one in your office, will you kindly send me exact measurement of same?

Yours truly,
H. R. H.——

Mr. H. R. H.——
Dear Sir:

I am indeed flattered that you should ask me to act as a referee to decide so momentous an affair in these critical times. However, I am surprised that you should expect an architect to have such an article as a twenty-dollar gold piece lying loose around his office.

My office is no exception, but considering the importance of a speedy decision, I immediately went forth into the highways and byways in search of a lucky possessor of a twenty-dollar gold piece. I was successful in finding a plasterer at work on one of my jobs to be the proud possessor of one of these curiosities. By using considerable influence, I was enabled to make a rubbing of the piece, which I enclose. To obtain the coin for this purpose, it was necessary that I be shackled hand and foot and a guard surround me, so that by no chance could the coin be misappropriated.

Having this rubbing, I am now in a position to decide the bet; and while I regret to do so, must decide as many affairs have been decided in San Francisco. It is a draw—both men win. The gold piece is 1¼ inches in diameter and adding the two sides, makes it 2½ inches. Therefore, I think "B" would have a valid claim to the stake.

On the other hand, at the present time a twenty-dollar gold piece certainly looks to be 3 inches in diameter, and under those circumstances I would have to decide that "A" should win the bet. As a natural result, therefore, to do complete justice, I think the decision should be a draw.

Hoping this is satisfactory to all parties concerned, I am,

Yours truly,
S. S.——

* * *

Notice of Removal

Rudolph Falkenberg, Jr., architect, announces the removal of his office to 611 Chamber of Commerce Building, Broadway and Twelfth, Los Angeles.

STAR TRUCK CO. BUILDING, LOS ANGELES
BUILDERS: SCHOFIELD ENG. & CONS. CO. ARCHITECTS ENG. DEPT. SANTA FE R. R.
PAINTER G. C. HEWETT

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MONTHLY BULLETIN

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John Reid, Jr., Vice-President

Albert J. Evers, Sec.-Treas.

DIRECTORS

Earle B. Bertz, three years

Will G. Corlett, three years

George W. Kelham, two years

Arthur Brown, two years

J. Harry Blohme, one year

William Mooser, one year

NEXT MEETING

THE next meeting will be held in the rooms of the San Francisco Architectural Club, 77 O'Farrell Street, on Tuesday, April 21, 1925, at 6:30 p. m.

Dinner will be served at 75 cents per plate.

Mr. Fred Dohrmann, for three years President of the Board of Education and now President of the Regional Planning Association of San Francisco, will speak on "Requirements and Scope of Regional Planning."

Members are urged to attend this important meeting.

MARCH MEETING

The regular meeting of the American Institute of Architects, the San Francisco Chapter, was held on Tuesday evening, March 17, 1925, in the rooms of the San Francisco Architectural Club, 77 O'Farrell Street. President Fairweather called the meeting to order at 7:30 p. m.

The following members were present: J. S. Fairweather, Sylvain Schnaittacher, P. J. Herold, W J. Wilkinson, Morris M. Bruce, Henry T. Howard, Earle B. Bertz, Chas. F. Maury B S Hirschfeld, J. Reid, Jr., W. C. Hays, G. F. Ashley, Wm. Mooser, A. Schroepfer, and A. J. Evers.

MINUTES

The minutes of the previous meeting were accepted as published, except that the heading be changed to February meeting.

OLD BUSINESS

The Secretary reported that the matter of the competition for newspaper racks and Mr. Adolph Uhl's letter had been referred to the San Francisco Architectural Club.

The matter of the support of building exhibits, etc., was brought up.

Moved, seconded and carried that it is opposed to the policy of the American Institute of Architects to support movements which have advertising of materials as an object. Secretary reported that the letters and telegrams supporting Bills as passed in the February meeting had been sent to Washington.

COMMITTEE REPORTS

Mr. Schnaittacher reported that the competition of the Redwood Association had been approved by the Competition Committee.

Moved, seconded and carried that the President appoint the jury for the competition.

Mr. Schnaittacher also reported progress on the New York exhibition.

NEW BUSINESS

The President read a communication from Mr. Carlos McClatchy of the Fresno Bee regarding an architectural controversy in Fresno.

Moved, seconded and carried that the Secretary draft a suitable reply.

Letters from the Institute Executive Committee, accepting the resignation of Mr. James A. Magee and Mr. A. B. Clark, were read by the Secretary.

Letter from Builders Exchange regarding time of figuring plans was read.

Moved, seconded and carried that a committee be appointed by the President to meet with the Builders Exchange in regard to this subject.

Letter was read from the Industrial Association requesting a committee to sit with them. The President announced that he would appoint a committee.

Letter from Mr. Elmer Grey was read and placed on file, and the Secretary instructed to reply in sympathy with his attitude.

Letter from Mr. Mooser regarding the Plasterers' Association was read and placed on file. Delegates from the Plasterers' Association gave their side of the proposed ordinances regulating plastering contractors.

Moved, seconded and carried that a committee be appointed to confer with the Plasterers' Association and investigate the general inspection conditions in all branches of the building industry, and report back to the Chapter on the whole matter.

Mr. W. C. Hays, Mr. Ernest Coxhead and Mr. James T. Narbett were unanimously elected as delegates to the 58th Annual Convention in New York.

Moved, seconded and carried that all the Institute members of the Chapter be elected as alternates.

Moved, seconded and carried that the San Francisco Chapter express its disapproval of the method of raising yearly dues of the Institute to twenty-five dollars upon non-payment, as recently enacted by the Convention.

There being no further business, the meeting adjourned.

Respectfully submitted,

Albert J. Evers, Secretary.

After adjournment, Mr. J. W. Wrenn of the Great Western Power Company spoke on electric ranges, electric air and water heating.

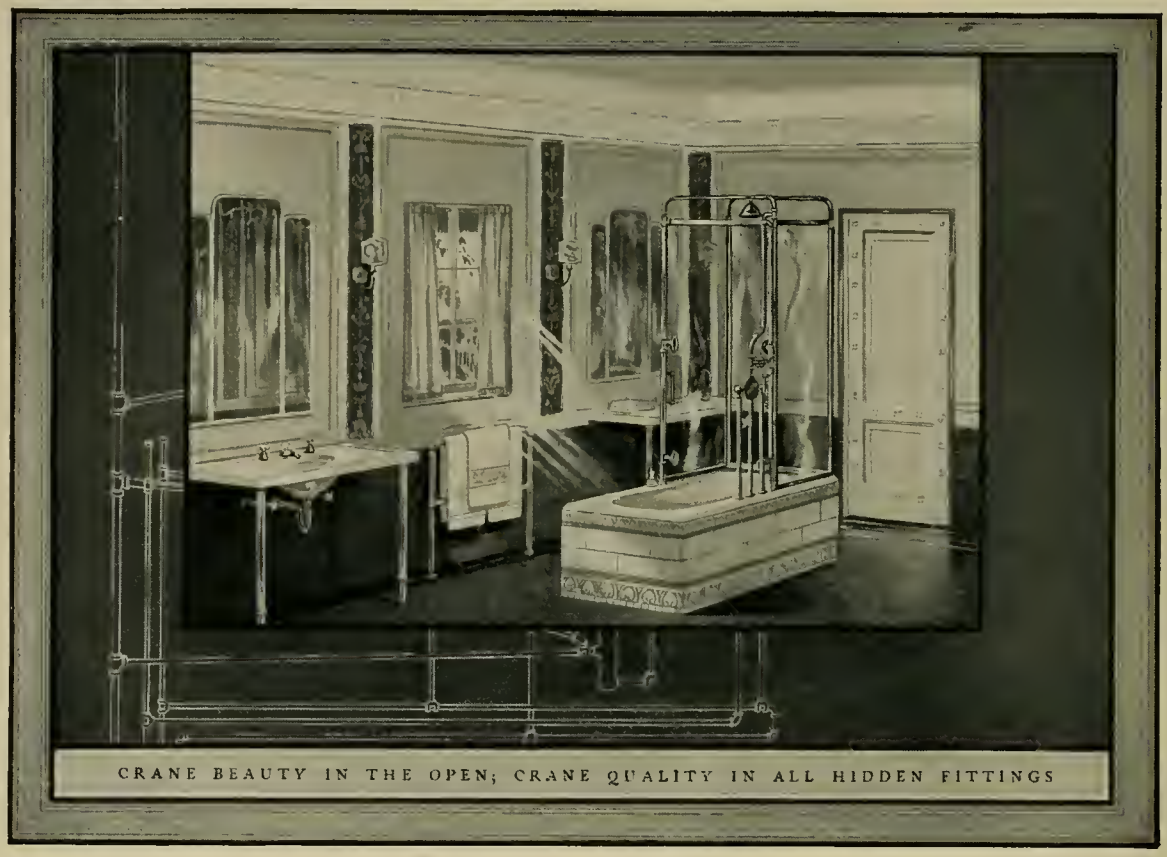
* * *

TESTS PROVE STRENGTH OF NEW MATERIAL

IN AN interesting demonstration conducted under the guidance of engineers, it is said to have been proved recently that the standard one-inch sheathing of lumber ordinarily specified for wall-building purposes is not as strong as Bishopric Base, a patented wall-building material now manufactured in Los Angeles by the Bishopric Manufacturing Company of California.

J. W. Ford, president of the company, who supervised the California tests in a number of cities, says that the demonstration has convinced builders everywhere that it is needless to waste money and labor by building walls with sheathing and building paper.

He declares that by using Bishopric Base they reduce their labor and material costs and have the advantage of the interlocking mechanical key which holds cement or plaster in an everlasting grip. It is meeting with great encouragement from builders of the West, Mr Ford says.



CRANE BEAUTY IN THE OPEN; CRANE QUALITY IN ALL HIDDEN FITTINGS

In no detail of the modern home are thought and taste so amply repaid as in the design and equipment of bathrooms. And nowhere are they more important, since changes are not easily made after the work of installation is completed.

In this Crane bathroom, character and charm are secured with simple materials. The walls are of painted plaster, with Pompeian decorations in rose and black, with painted cornice and wainscot. Dull black floor tiles, laid in golden cement. *Marmor* lavatory and dressing table have tops of white Italian marble. *Tarnia* bath is shown combined with *Crystal* shower.

Architects seeking new and interesting effects in bathroom design and arrangement can choose from a wide variety of Crane fixtures and appointments, at prices within reach of any client.

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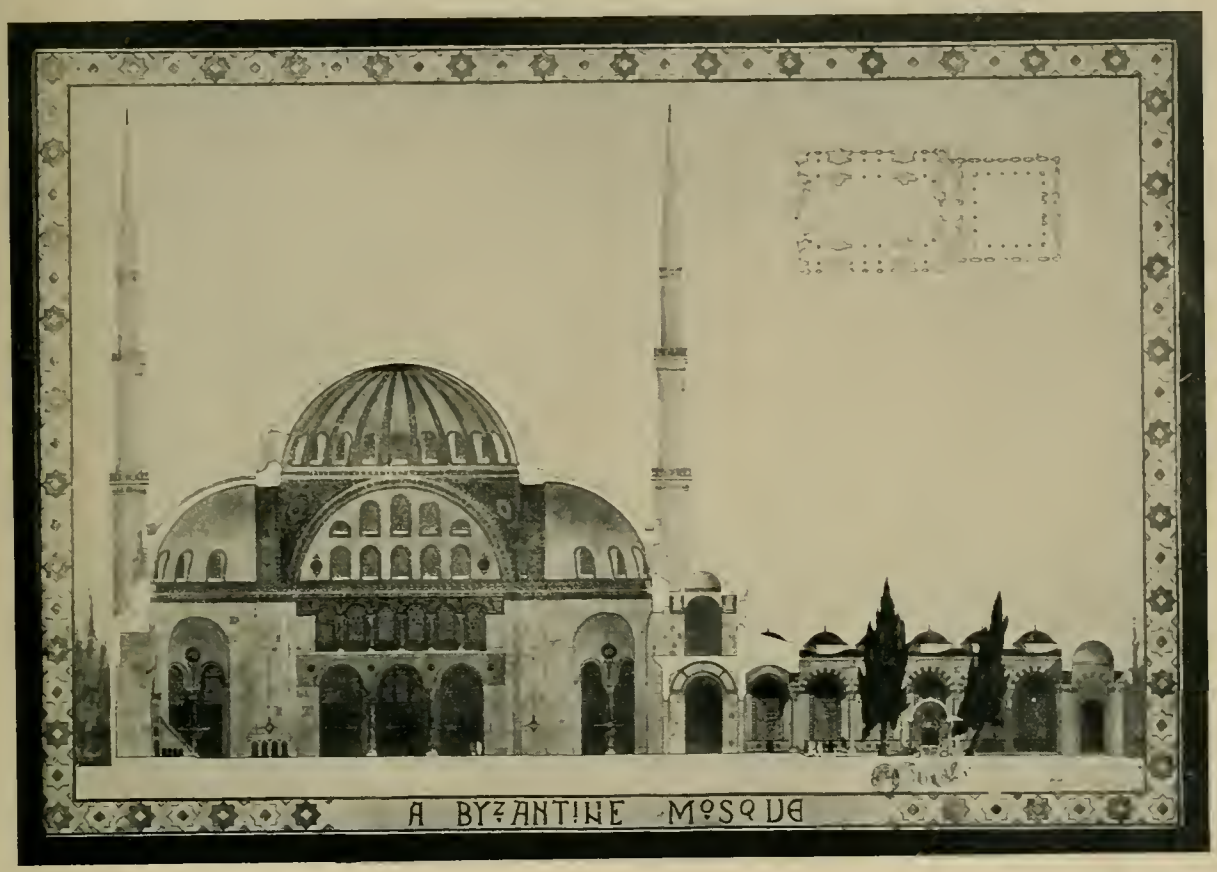

ATELIER DRAWING BY LAWRENCE H. KAYSER

THE PACIFIC COAST SCHOLARSHIP

Back in September of 1923 the San Francisco Architectural Club, together with a number of prominent architects and men engaged in the allied professions as their honorary guests, met over the banquet table to celebrate the twenty-first anniversary of the founding of the club and its growth and prosperity.

Among some of those present were Clarence Ward, John Bakewell, August Headman, and several others who had been responsible for the organizing and putting into effect of the old Pacific Coast Scholarship. This was a fund which had been created for the purpose of sending to Europe each year some meritorious draughtsman who would be enabled to spend a year in travel and study under the direction of the trustees of the fund. The scholarship was awarded by means of a competition open to architectural draughtsmen of the Pacific Coast cities. The first scholarship was won by E. L. Frick of San Francisco; the second by Chandler Harrison; and the third by P. J. Weber. Then came the European hostilities, and the scholarship of necessity came to an end.

It was the unanimous opinion of the gentleman who had been responsible for the creation of the original scholarship that the time was now ripe for again starting the fund. So great was the enthusiasm of those present at the banquet that in the course of a very few minutes approximately eighteen hundred dollars had been pledged as a nucleus for a future Pacific Coast Scholarship fund. A committee to further the project and to consider its scope and details was appointed. On that committee were Mr. John Bakewell as chairman, Messrs. Clarence Ward, August Headman and George Wagner.

A committee was also appointed to represent the San Francisco Architectural Club and this committee is now engaged in collecting the sums pledged at that memorable banquet.

With this fund as a basis it is hoped to create such a sum during the spring and summer that by early next year some lucky draughtsman may be enjoying the privileges of European study and travel.

* * *

STUCCO TEXTURE

Architects and decorators will be interested in two monographs issued by the U. S. Gypsum Co., Chicago, on "Oriental Stucco" and "Textone." Excellently printed and bound, these books contain valuable information about historic treatments of exterior and interior stucco, with illustrations and fac-simile panels of each style.

Ravine Park, Village of Kohler

Every child who lives in Kohler knows the unspoiled beauty of trees, flowers and running streams. This unusual village is the complement of the quality of Kohler products – enameled plumbing ware and private electric plants

MATCHED beauty! When both bath and lavatory are of Kohler Enameled Plumbing Ware, they match perfectly in color, texture, and grace of line.

Kohler Ware is remarkable for its *uniformity* of color—for an immaculate snowy whiteness that says "Kohler" almost as plainly as the faint blue lettering fused into the enamel of every fixture.

Kohler lavatories are worthy of the finest bathrooms. With a wealth of patterns from which to choose, it is easy to find *the* pattern to insure for every installation the matched beauty that is so much to be desired.

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BRANCHES IN PRINCIPAL CITIES

KOHLER OF KOHLER

Enameled Plumbing Ware

PERSONAL GLIMPSES

IN few professions is the individual so camera-shy as is the architect. Rarely does he receive the recognition that is his due. Never does he seek it. As a result, most of us see only a name or a completed creation of his and glimpse little or nothing of the personality behind it. In this column each month we hope, in some small measure, to heed the cry of "Author, Author," so far as the leading architectural craftsmen of the West are concerned, by presenting photographs of them and sketches from life. Nominations for this "small niche in The Hall of Fame" are acceptable from our readers. [*Sketches from life in this issue by Ramm*]

EDWIN BERGSTROM

Gave Neenah, Wisconsin, a place in the hall of fame, by being born there in 1876.

He studied at Neenah High School, Philips Andover, Yale University (Shefield Scientific), and Massachusetts Institute of Technology.

Like so many others who came to see and remained to conquer, he visited California first in 1902. He found opportunity in the Golden State and the firm of Parkinson and Bergstrom came into being.

In 1915, after doing much that had brought distinction to his name, he established individual practice.

Mr. Bergstrom has specialized in commercial architecture and few men on the Pacific Coast are held in higher esteem by the profession.

Southern California owes much to his genius. To mention only a few of the noteworthy Bergstrom achievements there are the Southern California Yacht Club, Grauman's Metropolitan Theater Building, Famous Players-Lasky Service Building, John C. Freeman High School, Grade School for Venice, Commercial Club of Southern California, Park Realty Company Building, Redlands Intermediate School.

He is a member and past director of the American Institute of Architects, and past president of Southern California Chapter, A. I. A. He is president of the Allied Architects' Association of Los Angeles, director of the Los Angeles Athletic Club, member of the California Club and a member of the Commercial Club of Southern California. Not only has he attained an exalted place in his profession but he is affectionately regarded by those who know him intimately and there are many, in all walks of life, proud to call him "friend."

[Concluded on page 64]

SYLVIAN SCHNAITTACHER

Was born in San Francisco, California, more years ago than you would think possible if you basked for a few minutes in the sunshine of his youthful smile.

His schooling was all in California and early in life he realized that having most of the letters of the alphabet in his name, it really was not up to him to "make a name for himself." But that is exactly what he has done; and a name that stands high.

He opened his own office in San Francisco in 1901. Since that time, he has contributed greatly to better architecture of Northern California and many of San Francisco's finest apartment houses are his.

Other notable work includes the Argonaut Club, the Beresford Country Club, in association with Albert Lansburgh; the Paige Motor Car Building, Milton H. Esberg residence, two homes for Drs. A. S. and L. D. Green; and he has just completed the Mt. Zion Training School for Nurses, in association with S. L. Heyman. He is at present working on the new Temple Emanu-El, in association with Bakewell & Brown.

He has gained distinction on the juries of innumerable important competitions, and as adviser. He was on the jury with Henry Bacon and William Mitchell Kendall for the California State Capitol extension buildings and with D. C. Allison in the Santa Barbara Courthouse competition. He was adviser in the competition for the Masonic Home at Decoto, for the Bank of Italy, San Francisco, and for the Mercantile Place Building, Los Angeles.

In point of continuous service, he is the oldest member of the California State Board of Architecture, where he has served since 1910, and as Secretary of the Board since 1913.

[Concluded on page 64]

CALIFORNIA STATE OFFICE BUILDING AND CALIFORNIA STATE LIBRARY AND COURTS BUILDING, SACRAMENTO
WEEKS & DAY, ARCHITECTURE AND ENGINEERING. GEO. B. McDOUGALL, STATE ARCHITECT

THE FIRST COST IS THE LAST COST

OVER two thousand Universal Full Reversible Casement Window Fixtures were chosen on the above California State Capitol Building for their durability and simplicity of construction. The demand for an office building window which lends itself to a good appearance, that is easily operated, that is fully reversible for cleaning and is conservative in cost, has led to the creation of the Donovan Universal Window. Architecturally the lines of the casement window are retained. The windows are cleaned from within the room with absolutely no risk to the cleaner. There are no cords to break or complicated mechanism to go wrong. The Donovan Universal windows are never out of order, there is nothing to wear out and the fixtures are built so sturdily that they will last as long as the building stands. The Universal Window Company's policy of fitting and installing the sash and applying its fixtures assures their proper operation.

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INTERIORS AND THEIR DECORATION

[BY K. HOPE HAMILTON]

THE age-old question, "which comes first, the egg or the hen?" seems just as capable of solution as the more recent question "which comes first, the architect or the interior decorator?" But, day by day, it seems that an appreciation by architect and decorator of each other's problems is coming to mean that one is quite as necessary as the other in the designing of the really fine home. After all, what can be more important than the home, and especially its interior? The furnishings and appointments of a house should represent what the owner of the house regards as good taste.

The aesthetic sense is instinctive and expresses in man his desires for beauty. What one selects in response to the demands of one's nature, and how it is arranged, determines his taste.

Taste is not a fixed quality and no man has the divine right to express good taste. It is no monopoly. And it should be remembered in expresssing taste through selection of your furniture, draperies, etc., that your interiors can be no better and should be no worse than the individual creating and assembling them.

WHAT IS AN INTERIOR DECORATOR

What is an interior decorator? A man or woman who, with skilled training and artistic sensibility, is capable of assembling rugs, draperies, wall-coverings, pictures, ornaments, etc., in such a way as to create a harmonious unit.

To be a successful interior decorator, one should possess powers of visualization, a good sense of proportion and more than a mere ability to assemble the different items of home furnishings: one should possess historic as well as artistic knowledge covering all of the branches of the decorative trades.

A decorator must know furniture almost as well as the cabinet maker knows it. He must know rugs and carpets so that his purchases for his clients may be guided by a professional knowledge. He must know wall coverings and fabrics to a degree equalled only by the men who manufacture them.

Artistically, he must understand design, its application in relief work, in textiles and general ornamentation and must have a thorough knowledge of the history of the world, as it relates to the period of design. If your interior decorator, plus all these, has some understanding of architecture, so much the better for all concerned.

The recognized architect as a rule is only too willing to have the assistance and co-operation of the real interior decorator, but it would be foolish to ignore the fact that chasms do exist between the two, due generally to a variety of causes. Not the least of these causes is a disposition on the part of many clients to use the decorator as a means to attempt to extort from the architect more than had been provided for, or *vice versa*.

If clients and the press would be fair in their recognition—instead of as in a recent case where a New York decorator was given the entire credit for the conception which I happen to know had been really the work of the architect—it would do much to bring closer co-operation between the architect and the decorator and redound to the ultimate benefit of the client.

INCREASE PRODUCTION ON NEW TYPE BRICK

BY THE installation of thousands of dollars worth of new plant equipment, Pacific Clay Products Co. of Los Angeles is now able to turn out a better quality of face brick and increase production, according to Robert Linton, general manager of the company.

In a statement issued last month, he calls attention to the fact that his company is specializing in several unusual shades of face brick manufactured especially for architects and builders who want to produce artistic effects. Architects have found that they can work with these vari-colored bricks as an artist works with paints, and several buildings erected recently with this material have attracted favorable attention and comment, it is said.

* * *

CALIFORNIA PLUMBERS LEAD NATION

ACCORDING to H. S. Graham, president of the Washington Iron Works, of Los Angeles, who returned recently from a tour of American cities, sanitary engineering is further advanced in California than in any other state he visited.

Mr. Graham declares that the whole country is beginning to refer to the "California design of betrer bathrooms." In the east, he points out, the majority of bathrooms are mere dark closets, unattractively fitted. But, in California, he says, plumbing merchants have brought about a condirion where the owner treats the bathroom as one of the most important in the home: roomy, spacious, well lighted and ventilated with fixtures of high quality, attractive in design and appearance.

* * *

VENTILATION VITAL TO GOOD HEATING

WHEN any heating appliance is installed in California nowadays, says A. J. Hartfield, president of the Pacific Gas Radiator Company of Los Angeles, one insures that ample provision is made for adequate ventilation. This is done usually by a vent which sucks the burned gases away from the heater and ejects them outside. This very process, he says, draws air from the room which is replaced by fresh air entering through cracks, under doors, through keyholes and other minute openings. Thus, a vented gas radiator is constantly circulating fresh air.

Mr. Hartfield says builders should make sure that their buildings are equipped with vented heating appliances insralled by experienced heating engineers.

* * *

CALIFORNIA RELIEF MAP

To builders, architects and manufacturers seeking favorable locations for plants, the colossal panoramic relief map, "California in Miniature," unveiled November 19th in the nave of the Ferry Building, San Francisco, affords a quick and intelligent method of studying the Golden State. Every county, community and district in California is faithfully reproduced.

In the brief three months since our advertisement first appeared in these pages, sales of *Sierra Hydrated Lime* have mounted to the amazing total of 85,000 bags—

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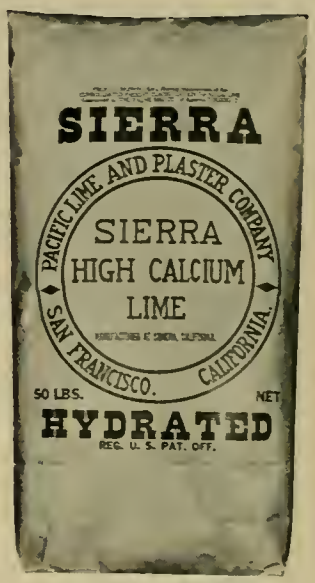

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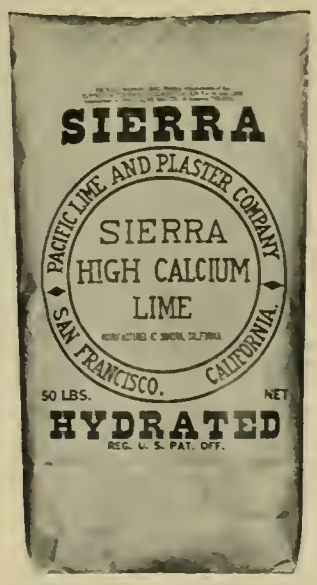

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[Continued from page 6]

with a perforated tile grille, which lends decorative value to the wall.

The electrician is to further provide conduit leading from a point on the property near the electric company's supply wires to a designated place on the rear porch to accommodate the meter box.

While the masons run the walls up, the rough carpenter may proceed with the floor joists in the rear rooms. The rough flooring should then be laid, thus allowing the masons to proceed with the partition walls, which are made from 4-inch hollow partition tile, and rest directly on the rough floor. Wood lintels 4x4 inches are set in place above all interior openings.

The mason should also set in place the terra cotta downspouts, and perforated venrilator tile, allowing the proper space in the basement wall for gas meter and opening on rear porch large enough to build in cabinet for electric light meter and switch box. He should also build in ice box of hollow tile allowing one opening above for ice and another opening below for milk bottles. These openings are to be accessible from the rear porch.

Carpenters then proceed with roofing, nailing rafters and ceiling joists to a 2-inch wood plate laid full width on top of all walls, and bolted down every 6 feet with ½x20-inch iron machine bolts.

Rough sheathing is laid on roofs and covered with roofing felt well tarred, and where roof is exposed to sight, red roofing tile is laid.

All exterior walls are plastered with one coat of plaster composed of one part water-proof Monolith cement and three parts of clean sharp sand, and all troweled smooth but wavy.

The final finish is composed of parts of waterproof cement, lime putty, and adobe dirt mixed in proportion according to the color and finish desired. The lime seems to allow this mix to dry slowly, thus insuring a good set on the cement. The walls should be well wet down and the above mix applied in a liquid form with a whitewash brush.

No attempt should be made to mix the above ingredients too thoroughly, as a certain amount of variation in color tone is desired in this class of work, and is obtained by rubbing the whitewash brush heavier on certain parts of the wall.

Avoid a monotone effect in this last coat, and yet do not streak the wall with brush marks. Painters should use a sweeping, circular motion with the brush blending the colors fairly well together.

Interior walls may be plastered with hard wall plaster, as the ceiling of rooms will be lathed. No furring on the inside walls is necessary as the waterproof cement on the outside does not allow the water in wet weather to soak into the walls.

Vitrified tile floors are laid directly on the rough cement floors, as well as a tile base 6 inches high around these rooms. Tile floors, where rough wood occurs, are simply laid over black building paper on wood floors, providing tile bases or wainscots as the case may be.

Tile wainscots and bases may be readily and economically laid directly on hollow tile partition as well as exterior walls, no wood backing, black paper or expanded meral wire lath being necessary for the tile work, as is customery in wooden structures.

The interior plastering is not put on until the tile work has been set, as in many instances the tile and plaster work are made flush on the wall.

Tile mantel is built in end wall of living room, providing for gas heater in connection with fresh warm air intake above fire box.

The wood door and window casings are limited to very small section, in fact, just enough wood is used to be consistent with strength.

All exterior woodwork is burnt either with a gasoline torch or directly over a fire and is finally brushed off with wire brush. No other finish is necessary.

All interior woodwork is treated the same except a gray wax finish is applied and rubbed off, leaving the woodwork slightly gray in the lower grain of the wood.

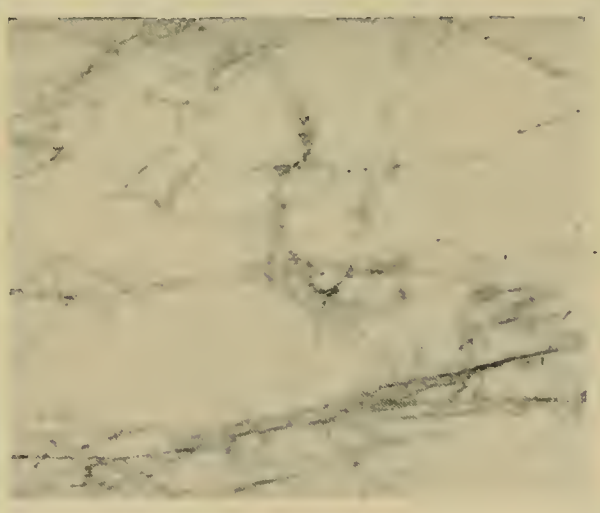
The interior walls are finally painted as desired, electric fixtures hung, and the house is ready for occupancy.

In conclusion, we might say that the construction of this type of dwelling is practically indestructible, not subject to wear, needs very little if any upkeep, is fire proof, warmer in winter, owing to its heavy, non-conducting walls, and cooler in summer for the same reason.

Insurance costs and painting upkeep on the average house amount to considerable in ten years' time, and this expense is entirely eliminated in this construction.

The original cost of this type of building is hardly any greater than ordinary wood construction; in fact, in the case of this dwelling, the cost of labor and materials did not exceed $1300.00 on the hollow tile walls and partitions. Furthermore, the cost of plastering is considerably less owing to the fact that one exterior coat only is necessary, no black paper, furring, sheathing, lath or chicken wire being needed to cover the walls. This also applies to the interior partition walls; the plaster is applied directly to the hollow tile, saving considerably on the cost of lathing.

This type of home is typical of the early California building introduced by the Spanish, showing marked Indian influence, and allows great latitude in exterior and interior decorating.



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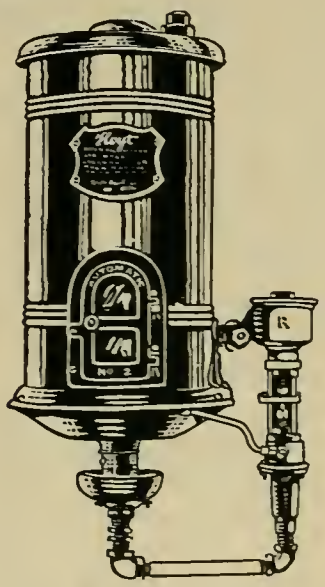

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Fig. 21

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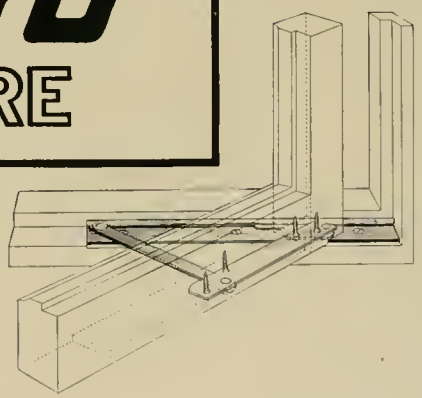

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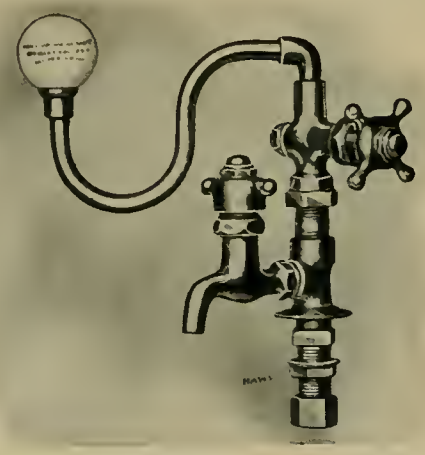

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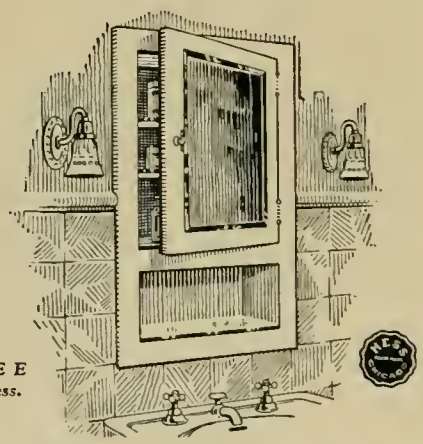

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SOUTHERN CALIFORNIA CHAPTER

By HAROLD O. SEXSMITH, A. T. A.

MANY of us have had opportunity to travel abroad, and many of us, thanks to bygone ages, have brought back much of architectural value from which our clients are now benefiting. Few of us, however, can give out in form of speech, the things we have learned in our travels. It is the good fortune of the Southern California Chapter of the Institute that a few, at least, of its members do not come in this category. Windsor Soule, of Santa Barbara, is one of the elect who have had choice experiences abroad and can tell of them in a most fascinating manner. There were perhaps seventy-five members of the Southern California Chapter gathered at the March meeting to hear him tell of his travels overland through Spain. His talk was an informal one interspersed with anecdotes of an amusing nature. He illustrated his talk with many new lantern slides which were rich in architectural inspiration. His trip covered about six thousand miles in Spanish, Italian and French territory.

The lantern slides were quite as inspiring as the talk, and brought to those who saw them many refreshing suggestions for the treatment of detail in the design of Latin buildings. Several Chapter members voiced the hope that Mr. Soule would find it possible to reproduce some of his pictures in book form, since most of it is hitherto unpublished work and is particularly applicable to informal Southern California architecture. The Chapter is most grateful to Mr. Soule for his valuable contribution to a better understanding of Spanish domestic architectural design.

CRAFTSMANSHIP IN IRON

"Craftsmanship in Iron" is the title of a handsome yearbook just issued by Michel & Pfeffer Iron Works of San Francisco. The book is comprehensive and artistic and shows graphically by profuse illustration the manner in which leading Pacific Coast architects have adapted ornamental iron to effective uses. It was conceived by Mr. Pfeffer as a suggestive aid to architects and has been the subject of much favorable comment.

* * *

SIMONS OF CALIFORNIA HONORED

The importance of the brick industry in California has just been given added national recognition by the brick manufacturers of the country. At its annual convention held last week in Chicago, the Common Brick Man facturers' Association of America elected as their vice-president, Walter R. Simons, president of the Simons Brick Company of Los Angeles.

* * *

SYLVAIN SCHNAITTACHER

(Continued from page 47)

He was secretary, San Francisco Chapter, A. I. A., from 1906 to 1916, and was vice-president two years, president two years, on the board of directors for three years and at the present time is Ninth Regional Director for the Institute.

His hobby? Watching his mail in the hope that some day a letter will come to him with his name spelled correctly. Some day.

* * *

EDWIN BERGSTROM

(Continued from page 47)

His hobby? For years he has been making a splendid collection of rare and valuable books on architecture and art which, with characteristic generosity, he has turned over to the new Allied Architects' Library and thrown open to the public.

PACIFIC·COAST ARCHITECT

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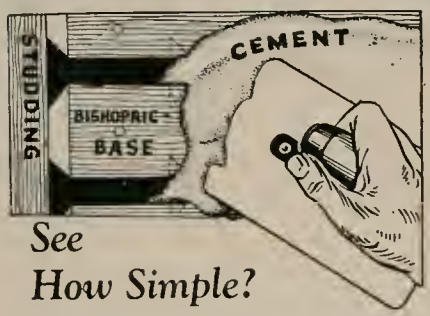

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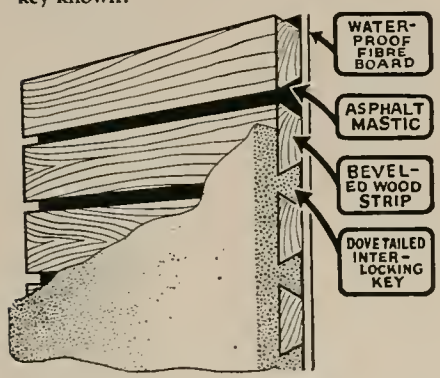

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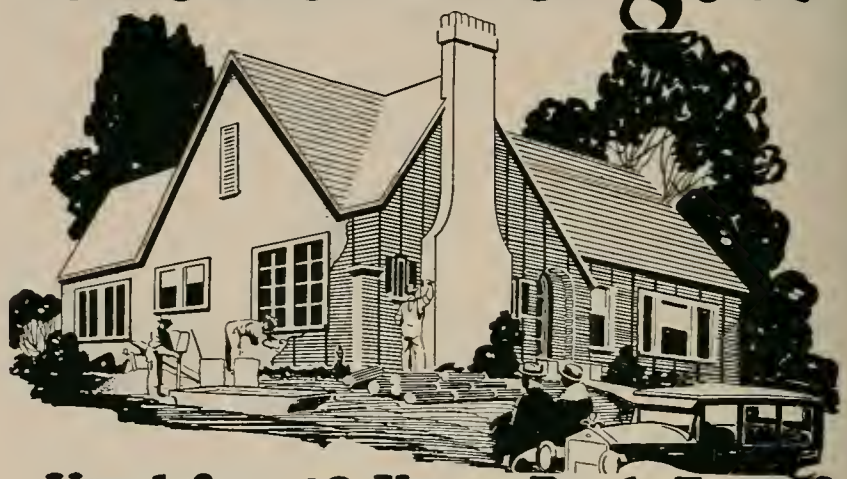

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SOME FACTS CONCERNING THE INDUSTRIAL ASSOCIATION OF SAN FRANCISCO

THE building trades strike of 1921 convinced the community that San Francisco needed a strong and well-financed organization, equipped to effect and maintain sound industrial relations, to study industrial conditions and seek to prevent industrial disputes, but to be prepared to deal with industrial controversies if and when they arise.

In that spirit was the Industrial Association created in the Fall of 1921; and in that spirit has it functioned ever since. It has always proceeded—and will so continue—upon the basis that any serious industrial dispute involves three interests: the public, the employee, and the employer; and that the public interest is foremost. Its record of constructive achievement, hereinafter set forth, is proof that it has fulfilled all its pledges.

STATEMENT OF PRINCIPLES

The following statement of principles is taken from the By-Laws of the Industrial Association:

First: The right of any person to seek, secure and retain work for which he is fitted, and the right of the employer to engage or dismiss employees, should not be abridged or denied because of membership or lack of membership in any organization or association of any kind.

Second: Efficiency in industry. This should be created and maintained to enable our enterprises to cope with those of other places. Superior skill and industry in work should be permitted to earn an adequate reward. The establishment of this principle, however, is not to be used to reduce the earnings of a less able man below a fair return for the work done. No artificial limit or restriction should be placed upon the normal production of any man or upon the use of any appliance, invention or other means to increase output, always having due regard for the health, safety and well-being of the individual.

Third: The right of management is inseparable from responsibility for industrial results. Therefore the right of the employer to engage or dismiss men individually on merit must not be circumscribed; the right on all occasions, however, to be exercised only upon broad principles of justice, and with a recognition of the obligation on the part of management to co-operate with the employee in securing so far as possible continuous employment.

Fourth: No understanding should be reached between employers and employees that ignores the public interest, and no agreement should be tolerated that is illegal or contrary to sound public policy, whether made between employers themselves or with their employees or others.

As it enters upon the fourth year of its community endeavor, the Association presents the following as its record of constructive achievement:

Settled city-wide building trades strike of 1921 by establishing American Plan in building industry, thereby abolishing all artificial and autocratic union rules and regulations curtailing efficiency and limiting output; including rules and regulations rigidly restricting admission of apprentices to the several building trades.

Provided impartial machinery for establishing wages in building trades, and enforcement of wages thus established.

Maintained free trade schools for plasterers, plumbers, painters, paperhangers, bricklayers, tailors, molders, tilesetters and housesmiths; from which have been graduated some 1,000 apprentices and in which approximately 700 are still taking training.

Effectuated American Plan in whole or in part in the following industries (in addition to the building industry): Lithographic, cigar, shoe, garment, taxicab, metal, warehouse, glass, lumber, hotel and restaurant, and candy.

Effected a plan of employee insurance by means of which it has been possible for the first time to offer to building trades workers group insurance at rates 60 to 80 percent less than ordinary insurance could be purchased, and under which thousands of building trades workers have secured policies covering death and total disability.

Established a safety service to supplement safety inspection by the State and municipality; to the end that the hazards of industry may be reduced to the smallest possible minimum.

Maintained a free employment bureau, which has placed more than 26,000 men and furnished help in all lines with no expense either to employers or employees.

Effected a comprehensive improvement program for foundry operation, so that American Plan foundries are rapidly becoming superior to any others in the San Francisco Bay District, and up to the standard of the best foundries in the United States, and are thereby securing work heretofore done elsewhere on the Pacific Coast and in the East.

Settled numerous incipient controversies which might otherwise have led to serious industrial strife.

Protected the workers' interests, and co-operated with workers by adjusting their grievances, by preventing any discrimination between union and non-union men; and by absolutely enforcing the eight-hour day, good wages and decent working conditions.

Protected the public interest so thoroughly that while building permits have steadily increased and the entire community has prospered greatly and progressed rapidly, strikes have been almost wholly eliminated. Indeed, while San Francisco building permits for 1924 reached the

(Continued on page 51)

CHARACTERISTIC OF THE TUDOR CEILING

DOMESTIC ARCHITECTURE OF THE TUDOR PERIOD

[BY JOHN QUINN*]

THE Tudor dynasty was created by Sir Owen Tudor of Whales, who married Catherine of France, widow of King Henry V of England. The House of Tudor reigned for 118 years from 1485 to 1603, and had five reigning monarchs: Henry VII, 1485-1509; Henry VIII, 1509-1547; Edward VI, 1547-1553; Mary Tudor, 1553-1558; and Queen Elizabeth, 1558-1603.

Our space permits only the briefest sketches of this important period.

One who has studied the subject of the Mediaeval manners and customs of England cannot fail to be struck with the co-existing Architecture and Furniture. Prior to the accession of Henry VII to the English throne, the architectural period is known as that of the Perpendicular Gothic Age.

There are many fine architectural examples existing of the Gothic Age, but little furniture; and perhaps this is explained by the limited durability of wood as compared with that of stone, and little or no furniture has survived earlier than the Tudor Period; hence the commencement of our studies from that epoch. About the year 1500 a sudden stride in domestic civilization took place, and Decorative Furniture began to be introduced into private houses. Hitherto it had been practically confined to episcopal palaces and monastaries, for the old monastic architect was the originator of Furniture in England. What was the cause of the change? Before this question can be answered, it is essential, in order to understand even superficially the Art of any time or country, to take into account its history; and, above all, is this necessary in the study of Period Furniture and Decoration, and Architecture.

It was to the introduction of gunpowder about 1500, that we can ascribe this change, as then the death-knell of the old type of stronghold was sounded; as long as it was impregnable against the warrior's arrows, it truly served its purpose. Gunpowder changed the methods of warfare, etc., but here we are more interested in its influence upon Art. It made its strongest imprint upon the domestic life, and from this time forth the builders were erecting dwelling places and not strongholds for protection. Hitherto it was necessary to build windows within the stronghold itself, looking on to a dingy courtyard, for there were no windows on the exterior, lest the warriors should shoot or "break through and steal"; but now the windows look down upon the verdant pastures and valleys below, moats are filled in and drawbridges cease; and thus developed the ever-charming English Garden which surrounds these portly dwellings with sweet-smelling flowers, and heralds welcome to the approaching visitor.

The introduction of the printing press by William Caxton in 1476 was of the utmost importance. Caxton was practising typography and selling books in a house near the western tower of Westminster Abbey from 1476 until his death in 1491. His publication enabled the hoarded knowledge of the world to be disseminated, and the enlargement of men's ideas followed.

The mercantile instincts of the nation now began to develop. Some of the countries English merchants dealt with were much further advanced in Art than England, and, consequently, English merchants spread over the country the works and artists of other lands. Then, again, the strong growth of the king's followers helped considerably to suppress the wars of rival nobles throughout the land, and so order grew out of chaos, and by the latter part of the fifteenth century we find furniture of native origin. Hampton Court Palace is a superb example of Tudor Architecture; this was erected by Thomas Wolsey, afterwards created Cardinal in 1515, which made him, virtually, the pope in England. In a spirit of rivalry with Francis I of France, Henry VIII sought to bring foreign artists to England. Although Raffaelle and Titian declined the invitation, other eminent men from different parts did come.

Hans Holbein (the younger), the greatest artist of the Tudor Period, was born at Augsburg in 1498. In 1526 he visited England and Erasmus of Basle introduced him to Sir Thomas More, adviser of Henry VIII. Sir Thomas had a charming country house at Chelsea standing near what is now Beaufort Street. Holbein was received by Sir Thomas with great kindness, lodged with him at Chelsea from 1526-1530, and was ultimately introduced to Henry VIII. Holbein became the King's favorite painter, architect and designer.

Clock designing was one of the many branches of art Holbein devoted his time to, in fact his last dated drawing, 1543, was for a clock case and is to be seen in the British Museum. He held Nicholas Cratzyer, Henry VIII's clockmaker, in high estimation, and in the Louvre, Paris, there hangs a painting of Cratzyer by Holbein dated 1528. He not only designed clocks, but plate, jewelry, tapestry-cartoons and architecture, for it is stated that he designed two gate-houses; the first being the North Gate at Whitehall, demolished 1770, and The South or King Street Gate, demolished 1723. The writer possesses an engraving by G. Vertu of the latter Gate, and it reminds one of the Wolsey Gate at Hampton Court, introducing terra-cotta busts and ornaments. The gateway in the Gardens at Wilton is also ascribed to Holbein.

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(Continued on page 45)

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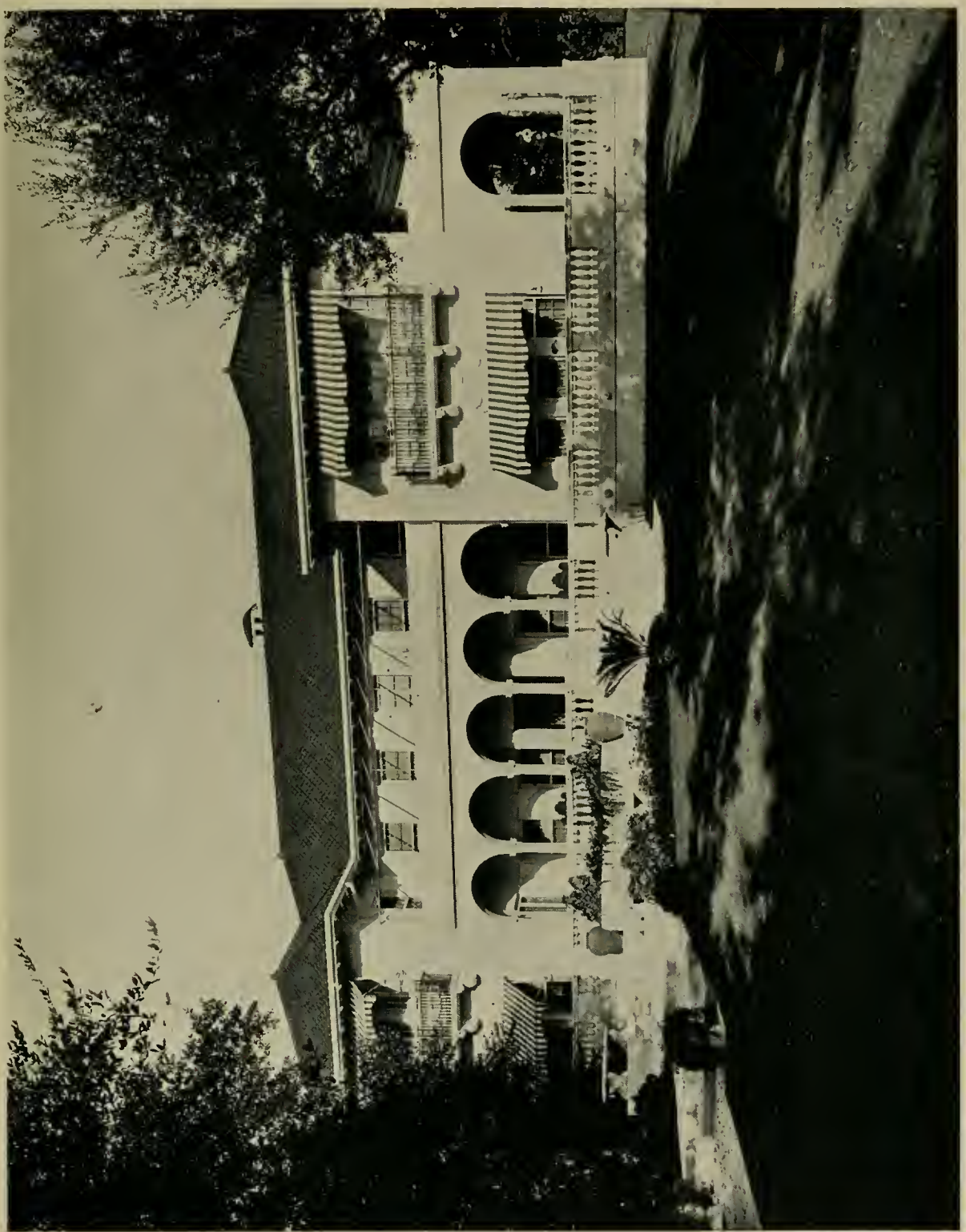

RESIDENCE OF MR. W. C. RIGSBY. ATLEE B. AYRES, SAN ANTONIO, TEXAS, ARCHITECT

ABOVE—RESIDENCE OF MR. W. C. RIGSBY, SAN ANTONIO, TEXAS; BELOW—ENTRANCE TO THE RIGSBY RESIDENCE.
ATLEE B. AYRES, ARCHITECT

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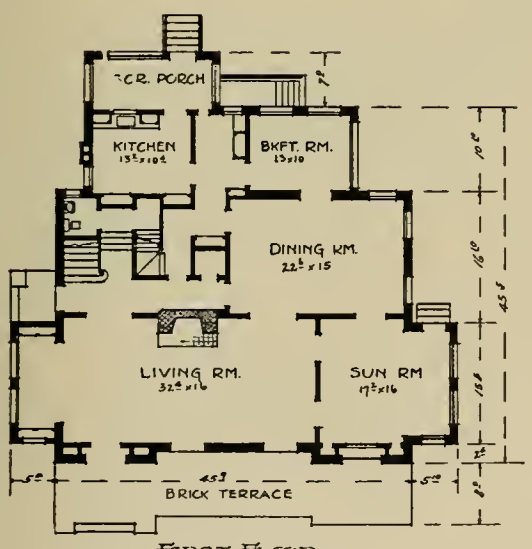

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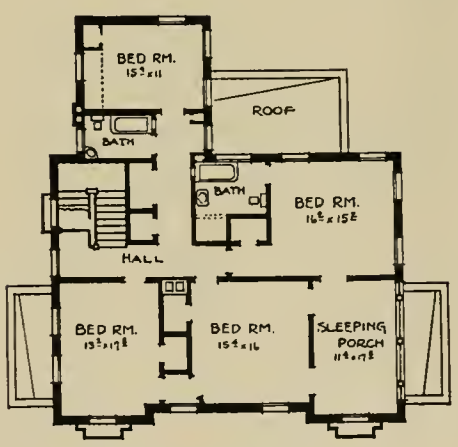

SECOND FLOOR

ABOVE—ENTRANCE TO RESIDENCE OF DR. GARRETT C. ROBERTSON; BELOW—FLOOR PLANS, ROBERTSON RESIDENCE. ATLEE B. AND ROBERT M. AYRES, SAN ANTONIO, TEXAS, ARCHITECTS

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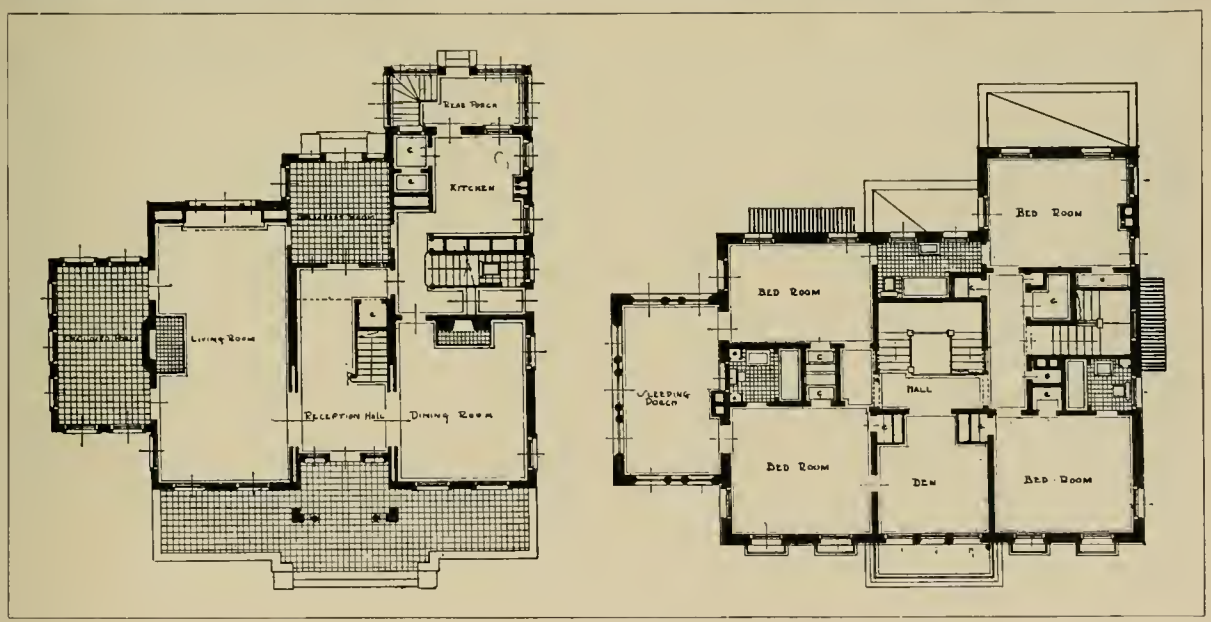

ABOVE—RESIDENCE OF MR. HIRAM PARTEE; BELOW—FLOOR PLANS OF PARTEE RESIDENCE. ATLEE B. AND ROBERT M. AYRES, SAN ANTONIO, TEXAS, ARCHITECTS

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ABOVE—RESIDENCE OF MRS. WALLACE NEWTON; BELOW—SYMON'S GOLF SHOP. ATLEE B. AND ROBERT M. AYRES, SAN ANTONIO, TEXAS, ARCHITECTS

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WALLS OF MAHOGANY

BY JULIA WOLF

IT IS SAID that Sir Walter Raleigh was the first person to introduce mahogany into England at the extreme end of the 16th century. However, we find it did not become popular there until nearly two centuries later. The solid oak furniture held its own through all the years, but there are many points in favor of mahogany, among them the fine hard nature of the grain, the ease with which it can be polished, its variety of beautiful colorings, ranging from deep blood-red to rich golden brown, and the fact that it does not warp easily.

Mahogany has been very justly described as an "aristocrat" among woods, and accordingly it calls for an eminently refined setting; and one cannot do better than consider the better type of American home fitted up with mahogany furniture.

First, let us think of the walls. A smooth surface will be far more in sympathy with the exquisite polish than the rougher-surfaced treatments recommended for oak, and with regard to color, either ivory, white, green or blue can be relied on to form a successful background, no doubt largely on account of the fact that this combination most nearly approximates to the late 18th century interior of the Old World.

In present times, it is purely a matter of personal taste whether this effect is carried out in distemper or wall-paper, for each can give the desired effect. In the case of wallpapers some of the satin-striped ones or others which, self-colored, give the popular water-wave effect, form an ideal background in the room which is to be furnished in mahogany.

Then, again, the ceiling needs careful consideration. Something of a discord will be created in the small type of house which simulates a Jacobean appearance on account of its timbered ceiling, yet which selects mahogany as its furnishing medium. The two are not in harmony.

Here we cannot do better than to reflect on the general trend of ceilings in the early mahogany age. While Chippendale and Hepplewhite were each designing the refined pieces of furniture usually associated with them, in addition to furniture they were also concerning themselves with the interior of the home and developing ideas of relief decoration on flat surfaces.

The plaster composition known as carton-pierre was very largely used by the brothers Adam, and accordingly mahogany furniture looks never better than when placed in an interior where the ceiling or the walls are thus decorated.

In modern times this effect can frequently be obtained by applying mouldings which can be used as excellent substitutes. These, in conjunction with the plain smooth-surfaced wall, will be found to make a very suitable setting for mahogany furniture. And further, if the doors are stained in a deep mahogany shade, the harmony will be quite perfect.

Heavily timbered ceilings and dark-panelled walls must be regarded as completely out of the picture when the modern home-maker decides to employ mahogany. Let him constantly keep in mind the typical classic walls of the 18th century.

In a similar way, the floors are affected; they, too, must fall in with the general scheme; and here again refinement is called for. The coarser types of floor treatment, such as red bricks with rush mats, or quaint rugs of peasant design, would be ill at ease, for mahogany requires the soft velvety pile of the more highly finished carpets or the rich and luxurious weaving found in finer Oriental rugs.

There is also the question of fabrics; and again we shall find that those required for the room which is to be furnished in mahogany will vary completely from the one to be furnished in oak, walnut, etc.

Among these, special mention may be made of the mercerised casement cloth which has a particularly soft, silky appearance, while such as the silk-striped poplins and the shot silk and cotton taffetas have just sufficient refinement of texture to make them suitable materials for a mahogany setting.

Somehow the crudeness of brass and the heaviness of hand-made pottery seem antagonistic to the refinement of such a highly polished surface as mahogany.

Rather does this call for an accompaniment of exquisite porcelain; while nothing can compete with the charm of fine silver, Sheffield plate, etc.

In the case of the home-maker who may find these latter rather beyond the means available, quite good results will be forthcoming if some of the new mercerised fabrics are employed.

LUMBER DATA, A VALUABLE FILE

"PINE HOMES," crowded with informative data for the technician as well as the home builder, is the title of a handsome brochure issued by the California White & Sugar Pine Manufacturers' Association as part of an exceedingly well-prepared filing folder.

There are many technical information sheets contained in the folder, but the outstanding classic is the booklet compiled under direction of Austin Black, Advertising Manager of the Association. In typography, this booklet is unique; in human interest it excels.

There are a number of introductory pages which one can not read without almost breathing the very atmosphere of the pines. These are followed by a report of investigation of California pines, followed by Plan of Report of California Pines and by chapters devoted to The Foundation, the Framework, Floor Joists, Bridging and Nailing Joists, Studding Bracing, Rafters, Allowable Stresses, Sheathing, Sub-Flooring, Roof Boards, Wood Shingles, Flashings and Gutters, Window and Door Frames, The Porch, Exterior Doors and Entrances, Interiors, Window Sash and countless other problems which arise in every-day construction, all well treated in this attractive booklet.

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You are invited to apply to this department whenever you feel it can be of assistance. If you have not already received our set of California Pine Information Sheets, in a form easily filed, you should write for them immediately. They give you essential technical information.

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ABOVE—INTERIOR RESIDENCE OF MR. W. C. RIGSBY; BELOW—INTERIOR RESIDENCE OF MR. LOUIS A. SCHREINER.
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ABOVE—ORMSBY CHEVROLET COMPANY, SAN ANTONIO, TEXAS; BELOW—AUTOMOBILE SHOWROOM OF JACK W. NEAL SAN ANTONIO, TEXAS. ATLEE B. AND ROBERT M. AYRES, ARCHITECTS

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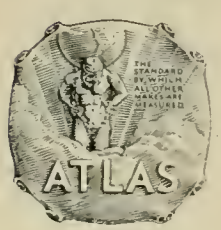

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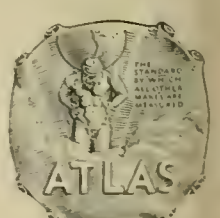

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INTERIOR, CATHEDRAL AT MODENA—*Built in the 11th Century*

THE illustration shows the interior of the Cathedral at Modena after the completion of the restoration which was begun in 1897. The stucco which covered the walls and vaults was removed and exposed the soft, pinkish cream brickwork. A study will bring out the great care and beauty of the brickwork in the pilasters, arches and vaults. Every detail is brought out with the greatest skill. In the splendid brick vaulting, note the simple but effective ribbing which is secured by chamfering the projecting brick course.

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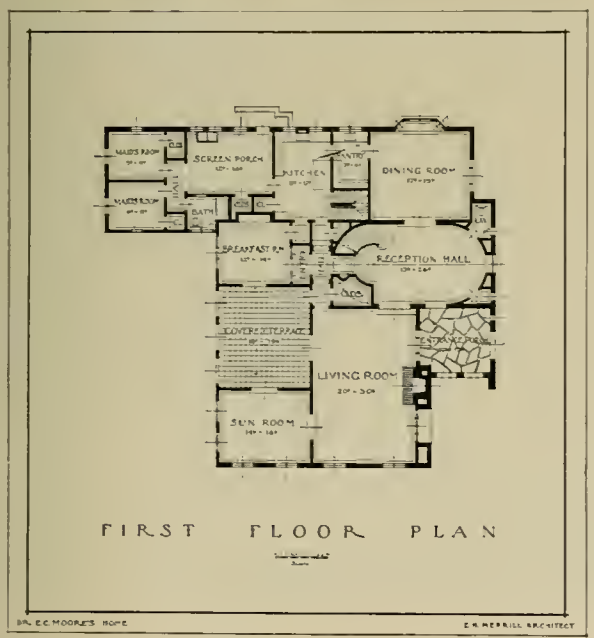

ABOVE—RESIDENCE OF DR. E. C. MOORE; BELOW—FLOOR PLANS, DR. MOORE'S HOME. EVERETT H. MERRILL, ARCHITECT, LOS ANGELES, CALIFORNIA

RESIDENCE OF MR. M. H. ADAMSON, LOS ANGELES — ELMER GREY, ARCHITECT

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Add to Western Prosperity

When you specify Pacific Plumbing Fixtures you secure the highest quality fixtures made in the world.

And you add to the prosperity of the west because every order we receive gives employment to western workmen.

The continued prosperity of the west is largely dependent on western industries.

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PACIFIC
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PACIFIC SANITARY MANUFACTURING CO.
Main Offices: 67 New Montgomery St., San Francisco
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RESIDENCE OF MR. M. J. ADAMSON. ELMER GREY, ARCHITECT, LOS ANGELES, CALIFORNIA

Preserved because it's Reinforced with Steel

METAL is the only plaster base that won't warp, shrink, swell or burn.

Plastering on such a base minimizes repair and fire risk.

Are *you* giving your clients the benefit of such construction?

The cost for plastering on METAL lath is too small, its benefits too great, to warrant "skimping" on the contract for lathing and plastering.

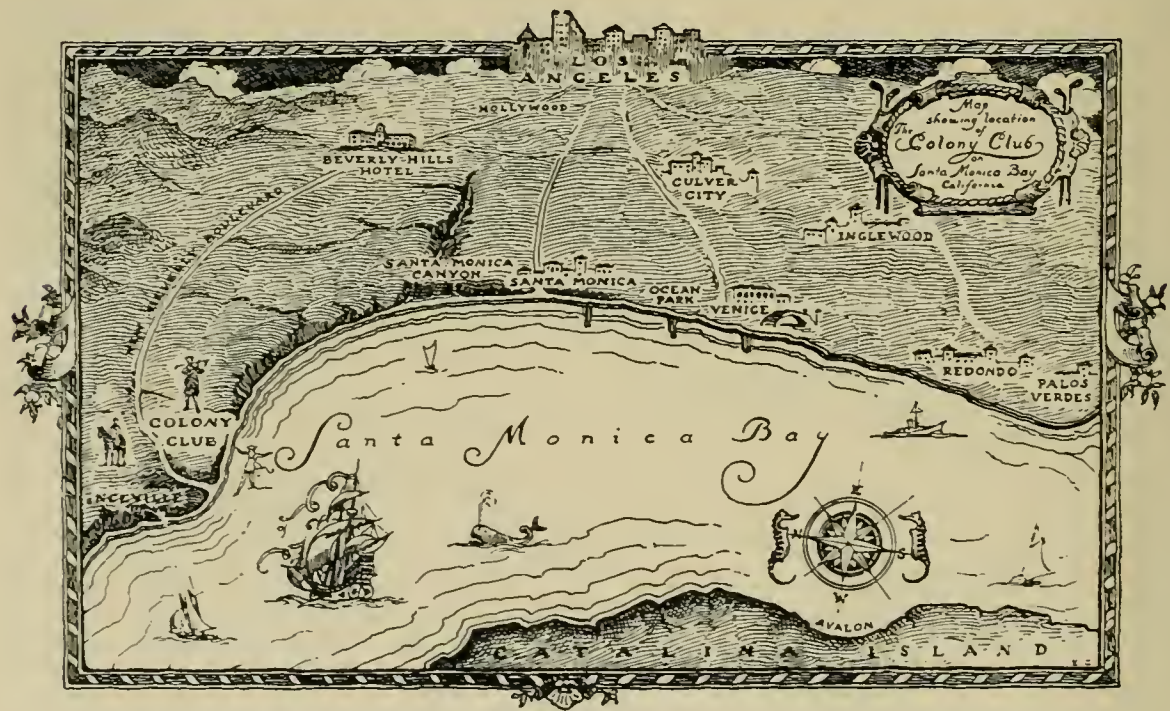
Specify Better Plastering with METAL lath to reinforce and preserve. Secure bids for furnishing three coat plaster reinforced with three pound metal lath: (1) throughout the plastered parts of the building; (2) on all ceilings; (3) on the ceilings and in the corners of entry hall, living room and dining room; bath room wainscot, and for fire protection over heating plant and on the under side of main stairway.

See Better Plastering advertisements in the Post May 2—American Magazine for June.

NATIONAL COUNCIL
for
BETTER PLASTERING

819 Madison Square Building
CHICAGO

LEFT—RESIDENCE OF MR. M. J. ADAMSON; RIGHT—ENTRANCE, THE ADAMSON RESIDENCE. ELMER GREY, ARCHITECT, LOS ANGELES, CALIFORNIA



BOOK PLATES DESIGNED BY ELMER GREY, ARCHITECT, LOS ANGELES, CALIFORNIA

·EDITORIAL·

Craftsmanship

It is unnecessary to introduce Mr. Elmer Grey to the readers of the Pacific Coast Architect. The book-plate drawings which are reproduced herewith may well be called "Exhibits in the Case of Handcraft *vs.* Machine-craft." While Mr. Grey is not exactly a Voice crying in the Wilderness, he is indeed one of the few who care and dare to sound a note of protest and warning against the growing tendency to neglect craftsmanship. The eye of the camera is a useful, well-nigh invaluable, aid to the work of the architect; but it can never attain or replace the combination of eye and hand and brain of the true creative artist.

* * *

The Modest Architect

For several months the Pacific Coast Architect has been devoting a monthly page to "Personal Glimpses" of well-known architects. That this feature is omitted in this issue is not due to lack of interest or to lack of interesting subjects, but to the personal modesty that seems to be inherent in the profession.

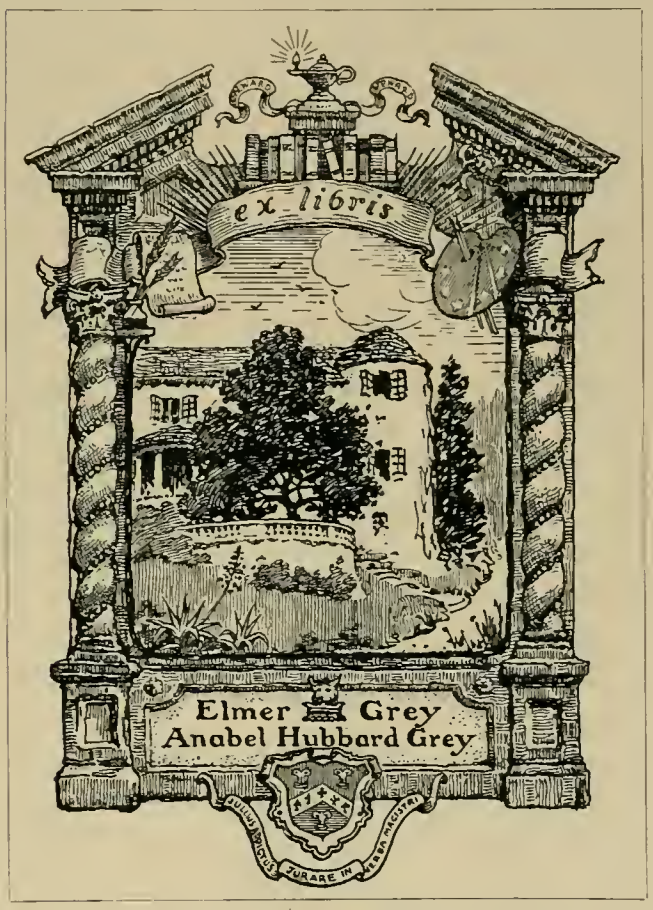
Why the Architect should be so reluctant to be photographed is a mystery. There are few men—and fewer women—who do not get a more-or-less concealed thrill from seeing their features in print. Can it be that the artistic spirit in the Architect, satisfied with nothing short of perfection, rejects the Outer Envelope as an inadequate presentment of his personality? Then modesty, perhaps, may not be the real cause for the difficulty we find in securing likenesses of our architectural luminaries.

However, we shall endeavor to overcome this reluctance and continue these Glimpses, feeling sure that this modicum of publicity is deserved and desirable. Meanwhile,we present elsewhere a tribute to one not, indeed, in the profession, but who was liked and valued by a great many architects—the late M. J. Hetherington, for years dealer in architectural books.

* * *

Standardization

The American Institute of Steel Construction has been sending its chief engineer, Mr. Lee H. Miller, on a tour around the South and West, a campaign of education for the elimination of waste and economy of construction. At a meeting in San Francisco in March, 400 architects, engineers and contractors gathered to hear Mr. Miller, and his clear exposition of the work done by the National Institute toward the standardization of steel specifications and building code requirements, the possible saving in steel tonnage through the adoption of the Institute's revised formulae, and the enormous money saving that this would entail, created a most favorable impression, and should lead to definite action in San Francisco. The Institute Code has been prepared by a committee of five distinguished architects and engineers, and represents a combination of engineering skill, practical experience and good sense, of the greatest economic and structural value.



* * *

IN RECOGNITION OF COURTESY

Through the kindness of "California Southland" we are able to reprint, for our readers, notes by Mr. Harold O. Sexsmith, A. I. A., on the activities of the Southern California Chapter, originally published as a Monthly Bulletin in that unique and attractive magazine of the South. Credit for this privilege has been quite unintentionally omitted in previous issues.

BARRY APARTMENTS, 3100 Sheridan Road, Chicago, Ill. Robert S. De Golyer, Architect; Weil-McLain Co., Jobbers; Carl John Stein Co., Plumbers. 337 Kohler fixtures are installed in this building, among them 133 "Viceroy" built-in baths.

Bell Tower, New Kohler Offices

The Kohler offices, the factory, the Village of Kohler, form a unique community, where neighborly interest and civic purpose find reflection in the quality of Kohler products — enameled plumbing ware and private electric plants

THE distinguished beauty and quality of Kohler Enameled Plumbing Ware again and again make this ware the choice of architects of fine residential buildings such as the Barry Apartments of Chicago.

Kohler Ware is justly noted for graceful design and for the durability and uniform snowy whiteness of its enamel. The name "Kohler," unobtrusively fused into the enamel of every fixture, identifies exceptional worth.

There are Kohler fixtures for every class of installation; all of the same high quality, yet no more costly than any other ware that the discriminating architect would wish his client to consider.

Kohler Co., *Founded 1873*, Kohler, Wisconsin
Shipping Point, Sheboygan, Wisconsin

BRANCHES IN PRINCIPAL CITIES

KOHLER OF KOHLER

Enameled Plumbing Ware

SAN FRANCISCO ARCHITECTURAL CLUB

THE Entertainment Committee of the San Francisco Architectural Club has arranged a very comprehensive and exceedingly interesting program of social events for the year that will be greatly enjoyed by those who attend and will occasion many regrets among those who are not fortunate to be present.

It is the desire of the Committee to enliven the otherwise prosaic business meetings with some little comic-diversity that will entertain the gathering and increase the spirit of good fellowship which makes club spirit.

At the February meeting, after the formal business had been disposed of, the members present were invited to participate in a comedy "architectural" (?) competition. Printed programs and drawing paper were supplied; a time limit was established and the crowd started to express their ideas. After twenty minutes had elapsed, and all of the drawings were collected, they were properly judged. The handsome prize was awarded to Lawrence H. Keyser, who displayed unusual imagination and a remarkable knowledge of mechanics in the solution of a very simple problem.

The Club, at their March meeting, had the pleasure of entertaining as an honorary guest, Mr. Roger Blaine, who fascinated the members with intimate little glimpses of his recent sketching trip through the southern European countries. His collection of exquisite sketches were an inspiration to all present.

The frolic after the April meeting was given over to that latest craze which has been sweeping the country, the cross-word puzzle. The puzzle, on somewhat architectural lines, was devised by the ingenious Entertainment Committee and was drawn on a big blackboard, so that the entire assemblage might participate in the fun. The gradual development of the solution, accompanied by continual gales of laughter, disclosed the letters S. F. A.C. in the center of the checkerboard surrounded by an assortment of words that can come only from a draughtsman's imagination.

The feature of the May meeting is a good old-fashioned spelling bee with Sturgis' Dictionary of Architecture as the source of inspiration and a fine reward for the best speller.

There is something interesting promised by the Entertainment Committee for each monthly meeting and, after the evening's fun, refreshments will be served as in the past. The Committee also has a number of large club affairs programed for the year, details of them will be announced later.

The Entertainment Committee, who are working so hard to give the club boys a great year of social affairs, is composed of Orin Bullock, Chairman; A. D. Jansen and Lawrence H. Keyser.

The preliminaries to the big pool tournament have been concluded with Wilton Smith winning the honor of having his name engraved on the silver cup. The finals are now in progress; the prize for this being a handsome billiard cue.

PACIFIC CLAY PRODUCTS

ON FEBRUARY 15th the Los Angeles Chamber of Commerce opened its new building and on the same date the Pacific Clay Products moved to a suite of offices in that building. Behind this move there is an unusual story, according to Robert Linton, general manager, who says that three past presidents of the Los Angeles Chamber of Commerce are members of the Pacific Clay Products and out of loyalty to that organization, they waited until the new building was finished so they might occupy one of its floors.

Pacific Clay Products is the oldest, and in many lines, the largest ceramic industry in the West, Mr. Linton says, and points out that the company operates three large plants in the Los Angeles neighborhood, making quality face brick, fire brick, fire clay, flue lining, drain tile and a complete line of stoneware (crockery).

Many Los Angeles business leaders are on the directorate, including Wm. Lacy, past president Chamber of Commerce; N. W. Stowell, prominent capitalist and owner of the Stowell Hotel; Robert Linton, W. R. Fawcett, Wm. T. Bishop, past president, Chamber of Commerce, and present head of Bishop and Company; John D. Fredericks, U. S. Congressman and past president of the Chamber of Commerce; Paul G. Hoffman, head of the company bearing his name, chairman of the traffic commission and director in the Chamber of Commerce.

* * *

DONLEY BOOK OF FIREPLACES

The third edition of the Donley Book of Fireplaces is published to help the architect, builder and home owner build fireplaces that will be free from ordinary fireplace evils, such as smoking, soot smudging, poor draft and lack of heat radiation.

To accomplish the above, the book first gives a very brief history of fireplaces and their construction.

Having treated on external designs the book then takes up the internal construction, explaining its importance and giving a complete set of working plans for building the fireplace.

This new edition, with many new features, larger in size and number of pages, profusely illustrated, will be welcomed by architects, builders and home owners as a valuable aid in building better fireplaces. The Donley Brothers Co., 13900 Miles Ave., Cleveland, Ohio.

* * *

CALIFORNIA COMPENSATION LAWS

The Industrial Accident Commission has prepared a booklet for distribution that outlines the principal provisions of the Workmen's Compensation, Insurance and Safety Laws of California with respect to compensation. The information given sets forth brifly the obligations of the employer and the benefits the laws provide for industrial injury. It should be found of interest to all employers of labor as well as every employee in the state. Copy of the booklet may be had at the offices of the Commission in San Francisco or Los Angeles, or it will be mailed to any address on receipt of request.

Chamberlin Strip in Use 19 Years Proves Value on Congress Hotel

Congress Hotel, Chicago, Equipped in 1906 with Chamberlin Metal Weather Strips

Exposed to the full force of Lake Michigan gales, the Congress Hotel, Chicago, early sought the protection of Chamberlin Metal Weather Strips for its hundreds of guest rooms.

That the initial Chamberlin equipment, installed in 1906 is still giving thoroughly adequate service after 19 years' use, was brought out in a test made February 11, 1925.

This test conducted on the lines of those recently made by the American Society of Heating and Ventilating Engineers, showed that the Chamberlin Strip was keeping out 93.7% of possible in-leakage of air. Wind velocity against tested sash was 15 miles per hour. Actual measured in-leakage included air coming through cracks in frame and through pulley holes. Windows were tested without any special preparation.

As demonstrated above, Chamberlin Weather Strip installed for a long period of years invariably shows a high degree of efficiency. Yet Chamberlin is constantly improving both its product and its installation.

A recent improvement is the new shoulder bearing corrugated strip which has been adopted after careful test proving it to be 3% more efficient. By specifying Chamberlin, architects and home owners are assured of weather-stripping installed by experts and guaranteed to last the life of the building.

"Chamberlin Metal Weather Strip Details" is the most complete book of its kind ever issued. Free copy sent to architects upon request.

The Chamberlin Company, itself, is behind every Chamberlin installation. In cases where occasional adjustments may arise, recourse is had directly to the company, an important advantage to both architect and builder.

CHAMBERLIN METAL WEATHER STRIPS
SINCE 1893-THE STANDARD

CHAMBERLIN METAL WEATHER STRIP COMPANY, DETROIT, MICHIGAN

San Diego	Los Angeles	San Francisco	Sacramento	Portland	Tacoma	Seattle
1308 Fifth Street	3203 W. Sixth St.	693 Mission St.	910 9th Street	335 E. Main St.	1533 Dock St.	1733 Westlake N.
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SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

MONTHLY BULLETIN

OFFICERS

J. S. Fairweather, President

John Reid, Jr., Vice-President

Albert J. Evers, Sec.-Treas.

DIRECTORS

Earle B. Bertz, three years

Will G. Corlett, three years

George W. Kelham, two years

Arthur Brown, two years

J. Harry Blohme, one year

William Mooser, one year

NEXT MEETING

The next meeting will be held in the rooms of the San Francisco Architectural Club, 77 O'Farrell Street, on Tuesday, May 19, 1925, at 6:30 p.m.

Dinner will be served at 75 cents per plate.

APRIL MEETING

The regular meeting of The American Institute of Architects, the San Francisco Chapter, was held on Tuesday, April 21, 1925, in the rooms of the San Francisco Architectural Club, 77 O'Farrell Street. President Fairweather called the meeting to order at 7:30 p.m.

The following members were present: J. S. Fairweather, John Reid, Jr., Morris M. Bruce, Wm. Mooser, W. H. Crim, C. A. Memdorffer, W. C. Hays, Will Corbett, Ernest Coxhead, August Headman, Benjamin S. Hirschfeld, Albert J. Evers.

The following guests were present: Mr. Fred Dohrmann and Mr. J. F. Kennedy, of the Regional Plan Association; Mr. Woodward, Secretary of the San Francisco City Planning Commission.

Mr. Fred Dohrmann, President of the Regional Plan Association of San Francisco, gave a very interesting outline of the purposes and scope of the work of the Association. After some discussion, the regular business was taken up.

MINUTES

The minutes of the previous meeting were accepted as published.

OLD BUSINESS

The Secretary reported that the President had appointed as an Industrial Relation Committee: John Reid, Jr., William Mooser and Al J. Evers, with the President as *ex-officio* member.

Report of the Committee on the Architectural and Allied Arts Exhibit in New York, sent by Mr. Schnaittacher, was read and accepted as read.

NEW BUSINESS

The Secretary read a letter from the Industrial Association regarding an act to prevent blacklisting. It was the sense of the meeting that the members write to Assemblymen, asking them to vote against the bill.

Report of the Committee on the competition held by the Redwood Association was given by Mr. Coxhead. The Committee reported successful completion of their work.

The ordinance regarding the limitation of height of buildings in the first and second residential districts in San Francisco was brought up for discussion. Mr. Woodward, Secretary of the City Planning Commission, spoke regarding the proposed ordinance. A general discussion of the ordinance was held. The following resolution was moved by Mr. Coxhead, seconded by Mr. Mooser and carried by vote of the Chapter:

> Resolved: That it is the consensus of opinion of this meeting that the controversy which has arisen regarding the proposed ordinance and threatened invasion of the tall apartment-house building into the residence districts is but one phase of the problem confronting the City, largely by reason of the absence of a consistently co-ordinated, comprehensive and officially authorized city plan looking to the future development and expansion of the City:
>
> That no permanent and satisfactory solution of the problems involved and others which will undoubtedly arise from time to time can be made until such a city plan exists:
>
> That it is the sentiment of the Chapter that the action of the City Planning Commission, in working toward this end, should receive whole-hearted support, backed by a sufficient appropriation to produce such a plan.

After further discussion it was moved, seconded and carried that it is the opinion of the Chapter that the area taken in by the proposed ordinance is too large and that the height limitation area should not extend as far east as Van Ness Avenue.

Mr. Fairweather reported that the Builders Exchange had asked that the Chapter pass a ruling allowing a minimum of ten days to contractors for figuring plans for bids. The matter was referred back to the committee for further consideration.

The Industrial Relation Committee reported a meeting with the Committee of the Builders Exchange to consider the proposed ordinance to license plasterers. The Committee recommended a resolution to be brought to the attention of the Builders Exchange, the Industrial Association and other bodies, asking for a reconstruction of the building inspection division of the Board of Public Works. Moved, seconded and carried that the report of the Committee be accepted and the Committee was instructed to co-operate with the Builders Exchange and Industrial Association in the movement.

There being no further business, the meeting adjourned.

Respectfully submitted, Albert J. Evers, *Secretary*.

* * *

NEW PANELBOARD CATALOG

It is announced that the new Frank Adam Electric Company Panelboard Catalog No. 35 is ready now for distribution. It will be mailed only upon request and is said to be very complete.

Stained floors that keep their finish

and harmonize with the woodwork in your home

Stained floors raise new problems. Aside from the need for a flooring-wood tough enough to resist moving feet and furniture, you need a wood which assures permanence of the stain itself.

You need a flooring of such fine fibre and delicate grain that the stain penetrates evenly and harmonizes with the woodwork.

Beech and Birch are therefore winning rapidly increasing favor for stained floors in addition to their extensive use in their beautiful natural colors, when waxed or varnished. They possess the remarkable hardness of Maple, combined with a texture which makes them most easily stained.

"Color Harmony in Floors" shows in actual colors the color possibilities of Maple, Beech and Birch floors. Let us supply you with one or several copies for reference.

MAPLE FLOORING MANUFACTURERS ASSOCIATION
1049 Stock Exchange Building, *Chicago*

Guaranteed Floorings

The letters **MFMA** on Maple, Beech or Birch flooring signify that the flooring is standardized and guaranteed by the Maple Flooring Manufacturers Association, whose members must attain and maintain the highest standards of manufacture and adhere to manufacturing and grading rules which economically conserve every particle of these remarkable woods. This trademark is for your protection. Look for it on the flooring you buy.

MFMA

Floor *with* Maple
Beech *or* Birch

DOMESTIC ARCHITECTURE

(Continued from page 7)

The *Furniture* of the Tudor Period was chiefly designed by the Architects; in fact, it was almost an undivided profession until the appearance of Thomas Chippendale, for Chippendale himself studied architecture; and about 1730 he established a separate and masterly school of Furniture Designers.

The purpose of giving the names of Architects, Painters, Sculptors, Clockmakers, etc., is to assemble the works of these individuals; and by so doing we lay the foundations for a strictly Period Room or House. For instance: a glance at the list of Painters will at once direct us to the appropriate paintings for the room. For since we are dealing here with Tudor Art, the age of Oak Furniture, one can hardly imagine a painting by Thomas Gainsborough in conjunction with oak cupboards and wainscot chairs. Why? Because Gainsborough flourished during the Adam and Hepplewhite Periods, and consequently, do not his paintings call for the more effeminate surroundings of mahogany and satin wood furniture of the frivolous Georgian times? Try to imagine the Duchess of Gainsborough seated on a wainscot chair, or one of King Henry's armored knights upon a Hepplewhite chair; and surely the fitness of things will assert itself; and this is the keynote of Period Art. Hence the painting for a Tudor room would be a Holbein or one of the brothers Horebout; and likewise the clock would be a reproduction of a Nicholas Cratzyer and not of a Justin Vulliamy, for he was a clockmaker to George II.

The Furniture of the Tudor Period was made chiefly of native oak, the only wood at the free disposal of the craftsmen, which was grown upon the adjoining estates. It was distinctly restricted in quantity and comprised a few objects such as chests and armories (or livery cupboards), credences, hutches, trestle tables, wainscots, cacqueteuses and turned spindle chairs, stools and beds. These objects were frequently painted in colors of red, green and blue, and partly gilt; which indicates strongly the presence of Italian craftsmen, for, naturally, with the admiration Henry VIII had for the Cardinal, one is not surprised that the Italians were much favored.

The chair as seen in the photograph by the carved door is distinctly Italian in form and the original was the first upholstered easy-chair in England, known as "Cardinal Wolsey's chair." When Cardinal Wolsey gave Hampton Court Palace to Henry VIII there were a number of these chairs upholstered in white kid and embroidered in gold and silver thread.

There is a painting in the Prado Gallery, Madrid, of Mary Tudor seated upon a chair of this design, upholstered in black velvet, and needle worked. This was painted in England by Sir Antonio Moro about 1554, who visited England and was court painter for a short period. The reason of our mentioning this painting is to impress upon the student to take notice of the paintings by the different Masters of various periods, which will frequently help to determine the approximate date of the furniture therein. Sir Anthony Van Dyck's paintings are particularly instructive in this manner of the Jacobean period, as are William Hogarth's of the Georgian. Then, again, from paintings of the various periods one can establish with determination the color-schemes; for, after all, a room, when complete, is nothing more nor less than a picture. It is true it is not of canvas and paint, but produced from fine tapestries, velvets, embroideries, porcelains, etc., which are skilfully chosen from the palette of the Decorative Artist. For instance, the colorings in a Gainsborough painting will surely give the keynote for a charming boudoir with its blues, pinks and grays, as does Sir Anthony Van Dyck for the Period Decorations of Charles I—time 1625-1649. It might here be mentioned that Van Dyck did more for the decorative interiors of England at that time than any other artist, and unquestionably bestowed much thought on this subject, for he, himself, possessed a wonderful wealth of tapestries, embroideries, furniture, etc.; and, after his death in 1641, his great collection was disposed of in London.

Chairs in Tudor times were rare objects and were possessed only by the very wealthy and even then in small numbers, for stools and forms were chiefly used to sit upon.

The Credence was a most important and sacred piece of furniture. Its existence was brought about by the poisoning of many a disfavored master by members of his household. The food was served from the kitchen and placed upon the Credence by the servant, who in the presence of his master would chant the Creed; hence its name, "Credence." The servant at the same time tasted, as an outward sign to his master, to show that the food had in no way been contaminated with poison. Thence it was served upon the dais to his master.

"The Yeoman of the Guard of our Lord and King Henry VII" was created by the king at his coronation, and comprised a guard of fifty archers and tasters, commonly called "beef-eaters," for these were created for the purpose of tasting wine and food as well as for a body guard. They always carried a "halberd." A pair of these can be seen either side of the mantle place.

The bed was most sacred in the olden days.

Religious texts were also carved upon these old beds as well as "four angels around one's head." Many of the old beds possessed secret shrines and Bible boxes, also secret hiding places, which were concealed chiefly in the headboard paneling.

In the days of ill-fitting doors and windows, one can fully realize and appreciate the necessity of the curtain hung tester, for these were tightly drawn after retiring and covered the whole bed in a tent-like manner.

The linen fold panel was introduced into furniture about the time of the accession of Henry VII in 1485. It continued in vogue for about a century and was used even as late as 1650, but in debased forms. Pierced and incised Gothic traceries with vine and leaf decoration were perhaps the most usual form of details, with their mouldings emphasized in color. On the fine pieces one can observe the skillful art of the metal workers; in fact, on many chests and cupboards, wrought-iron work, consisting of strap hinges, lock plates and handles were the only form of decoration. The "V" that surrounds the keyhold on the lock plate of the chests had its purpose of guiding the key into the lock, for many of the chests containing valuables were naturally placed in the dark; hence this key guide.

For a long time the Furniture makers were entirely influenced by the architecture that surrounded them; in fact, the woodworker followed closely the decorations and construction of the stonemason, for in the Tudor Period the stonemason's mitre can be observed in the woodwork where the top stiles and rails meet, for here the mouldings return and run down the rails, but are carved in corners against the grain of the wood, not mitred. This method of construction is that of a stonemason; there being no grain in stone, it presents no difficulty, but to cut against the grain of oak was a troublesome task. There has been no attempt at the panel base of mitreing, as the mouldings on the rails die on the bottom of the stile and thus mitreing is obviated altogether, while the stile itself is decorated only with a stopper chamfer. Apparently the mitreing or joining of two mouldings together was not completely conquered

(Concluded on page 48)

STRABLE
HARDWOOD COMPANY

for hardwoods

Oak Leaf
Oak Flooring

Wolverine
Maple Flooring

Phillipine
Mahogany

Pacific Coast Distributors

Triple≡Sheath
Building Paper

Upson Wall Board

STRABLE
HARDWOOD COMPANY
G.H. BROWN, PRESIDENT
OAKLAND, CALIFORNIA

THE NEED FOR BETTER PLASTERING

PLASTERING on a steel base repays its cost time and again. It is preserved because it is reinforced—the steel will hold the plastering in place for at least one hour during the hottest fire.

A nation-wide campaign is under way. Home owners, builders and buyers will be shown why all of the faults of ordinary plastering are due to an inadequate base. Similarly, they will be made to realize that plastering on a metal base will more than repay the slight added investment, in freedom from repair, continued perfection in the plastered surfaces and maximum safety from fire.

So that bids may be somewhat standardized, the following specifications have been adopted:

For substituting three-coat plaster reinforced by three pound metal lath:

(1) Throughout the plastered parts of the building .....add $.....
(2) On all ceilings .....add $.....
(3) On ceilings and in corners of entry hall, living-room and dining-room, on soffit of main stairway, bath room and wainscot, and for fire protection over heating plant and under stairs.....add $.....

Lathers who appreciate that a permanent base is the only kind to use favor Better Plastering. Plasterers, too, prefer to work on a base that does not discredit their art. Here, the architect is afforded an opportunity to aid in a worthwhile effort to reduce the loss of 7,500 lives and $88,000,000 in property destroyed by fire, and to give the buyer maximum assurance of freedom from repair and upkeep.

* * *

THREE RETAIL YARDS IN SOUTH

Rapid increase in building in the last few months has required the establishment of three retail stock-carrying yards in Los Angeles for Pacific Clay Products.

Complete stocks of sewer pipe, flue lining, drain tile, mantel brick and samples of face brick will be carried at each of the yards which are located in various parts of the city.

* * *

ELEPHANTS HAUL TEAK

This magazine is in receipt of a very interesting folder from the Davis Hardwood Company of San Francisco, showing two elephants in the employ of that well-known concern hard at work hauling teak for them in Siam. Accompanying this illustration is the Davis Hardwood Company's Folder No. 28, which contains much of interest to those planning to use hardwood, and information of especial value to the architect.

* * *

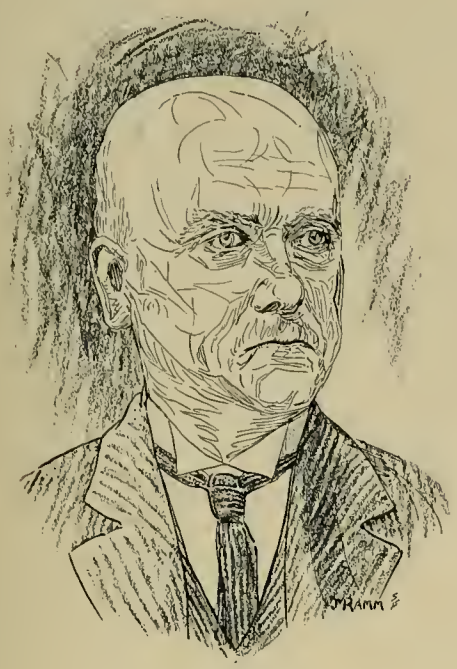
LOS ANGELES LEADS IN CLAY

A survey completed recently shows Los Angeles leads in output of vitrified salt glazed products in all cities west of Chicago.

It is said this is largely because of the activity of the Pacific Clay Products Company which now operates three plants at full capacity.

"FYER-WALL"
ALL METAL FIRE DOORS
High Grade Sheet Metal and Kalamein Work
FIRE PROTECTION PRODUCTS CO.
3117 TWENTIETH STREET, SAN FRANCISCO

A FRIEND PASSES



THE LATE M. J. HETHERINGTON

By CHARLES W. MEIGHAN
IN COLLABORATION WITH HARRIS ALLEN

THE friendly patter of a pair of feet that seemed to lilt across the floors of many an architect's office, is still. The high treble lisp which the years had brought, is silent.

M. J. Hetherington, a character familiar and dear to almost every architect in Northern California, is gone. Active to the last of his nearly 84 years; smarter in many ways than most of us, trotting his little trot, trying to serve; at last, he has passed to his rest.

He was born in England—what does it matter where?—and he had a most fascinating career. It was a career that enabled him to acquire many languages and speak them fluently and he was a dealer in architectural books and books on allied subjects.

To some, this may seem like a prosaic existence, but it was never prosaic as he conducted it. To the very end, each day was an adventure to the old gentleman. He knew almost every architect in Northern California and he knew almost every architectural book published and while many preached "Service," he practiced it.

His system was his own, his books may have been in bins and barrels and not on shelves, but invariably he found the things desired and delivered them to his patrons. And, although age was upon his shoulders and he kept no formal accounts, the architects of the bay region will testify, one and all, that he made no errors. He collected his bills.

That individual little trot of a pair of feet that stayed young, the smile that he had, the peculiarities of voice that those who knew him will ever remember—these can not die. Stalwart sons he left behind and many, many friends to mourn his passing.

He could leave no real successor because he was a "type," a character—a personality, if you please—but his business lives after him and is being conducted by M. Sterling Carter, at 434 Post Street, whose equipment for serving architects is complete.

Vale, M. J. Hetherington! Vale, and farewell! May we all meet in that architectural paradise where there are no inappreciative clients to be pleased, no lack of beautiful books to be studied!

Authentic Designs

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DOMESTIC ARCHITECTURE

(Concluded from page 45)

until the middle of the 16th century. The Craftsman became greatly enthusiastic over his success; forgetting carving, inlaying, etc., the mitred mouldings, displayed in a geometrical manner, were the only form of decoration on many pieces at this time.

The under-framing, which rests upon or near the ground in early chairs and tables, served its secondary purpose as a foot-rest, for in Tudor times rugs were practically unknown in England, and until late in Elizabeth's reign the floors of houses were strewn with rushes; hence the necessity of a foot rest; and as rushes were not too frequently changed, they soon became unsanitary. This under-framing gradually grew higher and higher from the floor, and in late Georgian times ceased to exist. In royal palaces the rush was intermixed with golden straw and sweet-smelling herbs and flowers. Walking upon these bruised and crushed them, which sent abroad pleasant odors. Later, rushes were woven into matting and placed upon the floor as a carpet. This weaving suggested the rush-bottom-seated chairs of Queen Anne's time.

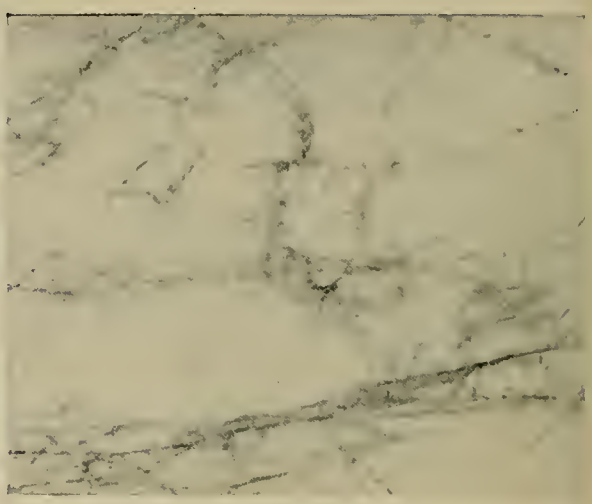
The rush was also utilized for lighting purposes. The rushlight or candle is very ancient; the earliest candles were rushes dipped in grease and placed in the table rush-holders. The larger rush torches rested in the cressett which surmounts the andirons. This was the old method of illuminating.

In times when tapestries and pictures were few, rushes and newly-cut blossoms were hung upon the walls for their fragrance and coolness in summer weather, and formed a charming treatment in conjunction with the trophies of the huntsman's chase. Henry VIII encouraged tapestry weaving in England, and the first factories were established at Barcheston and Weston. In order to hang these tapestries frames were erected a little distance from the wall. Hence the opportunity "so freely made use of by the old dramatists" for persons to conceal themselves in order to listen to what might be passing.

Construction is of the utmost importance in furniture reproduction. The scale of the dove-tailing, the runners on drawers, the mouldings on carcases, tren rails and pegs and the presence of the beveled panel or even a metal screw will denote accuracy of detail. For example, the writer believes that the metal screw was not known prior to 1745, and he believes it to have been invented by a clockmaker named Henry Hindley, of Yorkshire, about 1745, and thus the metal screws superseded the old wooden pegs. Therefore in a faithful reproduction of a Queen Anne piece a metal screw is not permissible; dowels and pegs were then used.

In Tudor Times fireplaces had now become distinctive features and were moved to the side wall from the centre of the floor, and thus developed the chimney stacks. At Penhurst, in Kent, there still exist a center firestone which is marked out in an octagonal manner with a rim, and within the space stands a pair of huge andirons bearing the double broad arrow of the Sidney arms. The smoke from the first ascended and passed through the louvre or opening in the lofty oaken roof above. As comfort was demanded so did the architecture change; and soon we find fireplaces in many rooms. With drawing rooms came into existence many other features that did not exist in earlier architecture.

The fact of Henry VIII declaring the Pope to have no jurisdiction in England, and also the dissolution of the monasteries and religious houses in 1539, had great effect upon Tudor style, for the Germans and Flemings who were Protestants flocked to England, while the Italian craftsmen ceased to be favored; hence this was the turning point of Tudor Art to that of Jacobean.



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—letters like the one printed below pour in. This one is from Mr. C. LeRoy Kinports, in the office of Walter C. DeGarmo, A. I. A., and Phineas E. Paist, Architects, Miami, Florida.

"PACIFIC COAST ARCHITECT,
133 Kearny Street, San Francisco, Cal.

Gentlemen: Three of the boys in the office like the Pacific Coast Architect—which I take—so well that they have asked me to send in their subscriptions for the year 1925, starting with the January number. Thanking you for your attention.

(Signed) C. LeRoy Kinports."

Letters such as this are not rare. It is a common thing for every man in the offices of important architect to want his own copy of the magazine. Every month they tell us it gets better. Single copies 50c; by the year, $3.50. May we add your name to our growing list?

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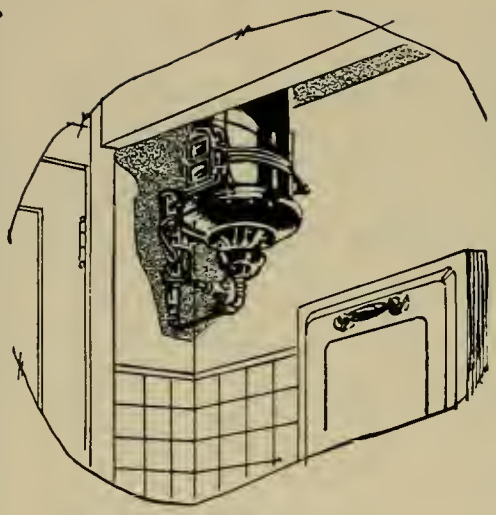

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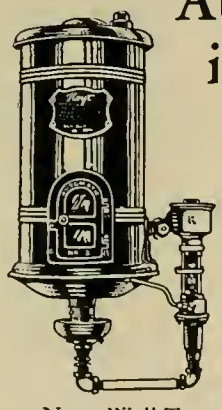

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"SHAPES OF CLAY"

First of a series of brochures, under the above heading, has just been issued by Gladding, McBean & Co. It is devoted to the illustration and description of terra cotta, brick and tile, and it is extremely well done.

Under the able guidance of Edward O'Day, and Edward Prosser, specialists in publicity, this first issue portrays quite distinctively the clay aspects of the new Standard Oil Company Building in San Francisco.

The booklet, which is practically a monograph, was written with the usual graphic clarity of Mr. O'Day. Its excellent illustrations make it a worth-while addition to any architect's library. It may be obtained from the Gladding, McBean Company, without cost.

* * *

LEAGUE OF NATIONS COMPETITION

The League of Nations will shortly hold a competition for the selection of a plan with a view to the construction of a Conference Hall at Geneva. The competition will be open to architects who are nationals of States Members of the League of Nations.

An International Jury consisting of well-known architects will examine the plans submitted and decide their order of merit.

A sum of 100,000 Swiss francs will be placed at the disposal of the Jury to be divided among the architects submitting the best plans.

A programme of the competition will be ready in February, 1925, and will be despatched from Geneva so that Governments and competitors may receive copies at approximately the same date. Copies for distant countries will therefore be despatched first.

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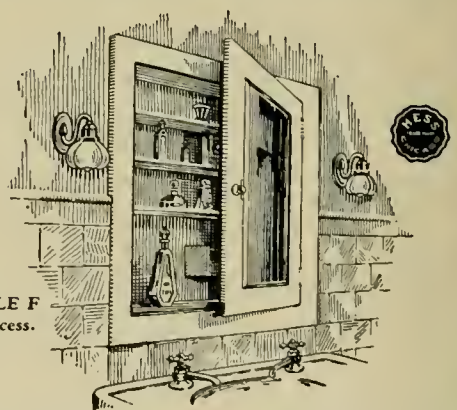

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COLOR HARMONY IN MAPLE FLOORS

(*By* B. E. Bryan, Sales Manager, Strable Hardwood Company)

DUE to maple's unusual wearing qualities, many have overlooked its other characteristics. But one can not recall the lustre of a ballroom floor without granting credit to maple for unusual beauty, too.

Many take floors too much as a matter of course. They decide on hardwood, perhaps talk over a choice between wax and varnish, and consider the flooring question settled.

Yet, the color subject is one of bewitching possibilities. One may find natural woods which reflect cheer and health and cleanliness in every fibre. And, in those same woods, one finds opportunity to use stains which will make the floors fit into the color scheme of the entire home, harmonizing with the wood-work or acting as a background to set off to best advantage precious rugs and to mirror the graceful lines of furniture.

There are two main differences in maple obtained by differences in finish. Under varnish, maple takes on a richer yellow which is deepened and ripened by the passage of years.

With waxed maple, one obtains the full advantage of this wood's extraordinary possibilities of polish.

Maple is widely used for every room in fine homes. Finished as it should be, it is ideal for sleeping chambers, living quarters, reception halls, ball rooms. In hallways, servants' quarters, kitchens and all places where the floor is subject to heavy wear, maple is recommended by architects.

Another factor in the selection of maple is its constantly increasing value. This is a single-growth wood, which means that when the present supply is exhausted, there will be no more to take its place. In a quarter of a century, it will be rare and precious indeed.

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* * *

INDUSTRIAL ASSOCIATION OF SAN FRANCISCO

(Concluded from page 5)

total of $57,852,973—a record in excess of any other year in the city's history, and more than double the figure for 1920, the last full year of union control of the building industry—strikes of all sorts diminished from 22, involving a loss of $22,500,000, in 1921, to 5, involving a loss of only $68,000, in 1924.

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* * *

REMOVAL NOTICE

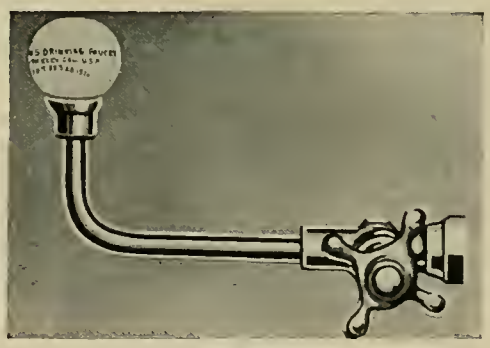
Doyle and Merriam, architects, have moved from the First National Bank Building, Seattle, Wash., to 1408 Smith Building, in the same city.

Mr. G. H. Carsley, Architect, announces the removal of his office from Rooms 3 and 4, Power Block Annex, to 633 Mound Street, Helena, Mont.

* * *

BOOKLET ON SCHOOL LIGHTING

An interesting little booklet on "School Lighting" has just come from the presses and may be obtained on request to the Engineering Department of the National Lamp Works, General Electric Co., Nela Park, Cleveland, Ohio.



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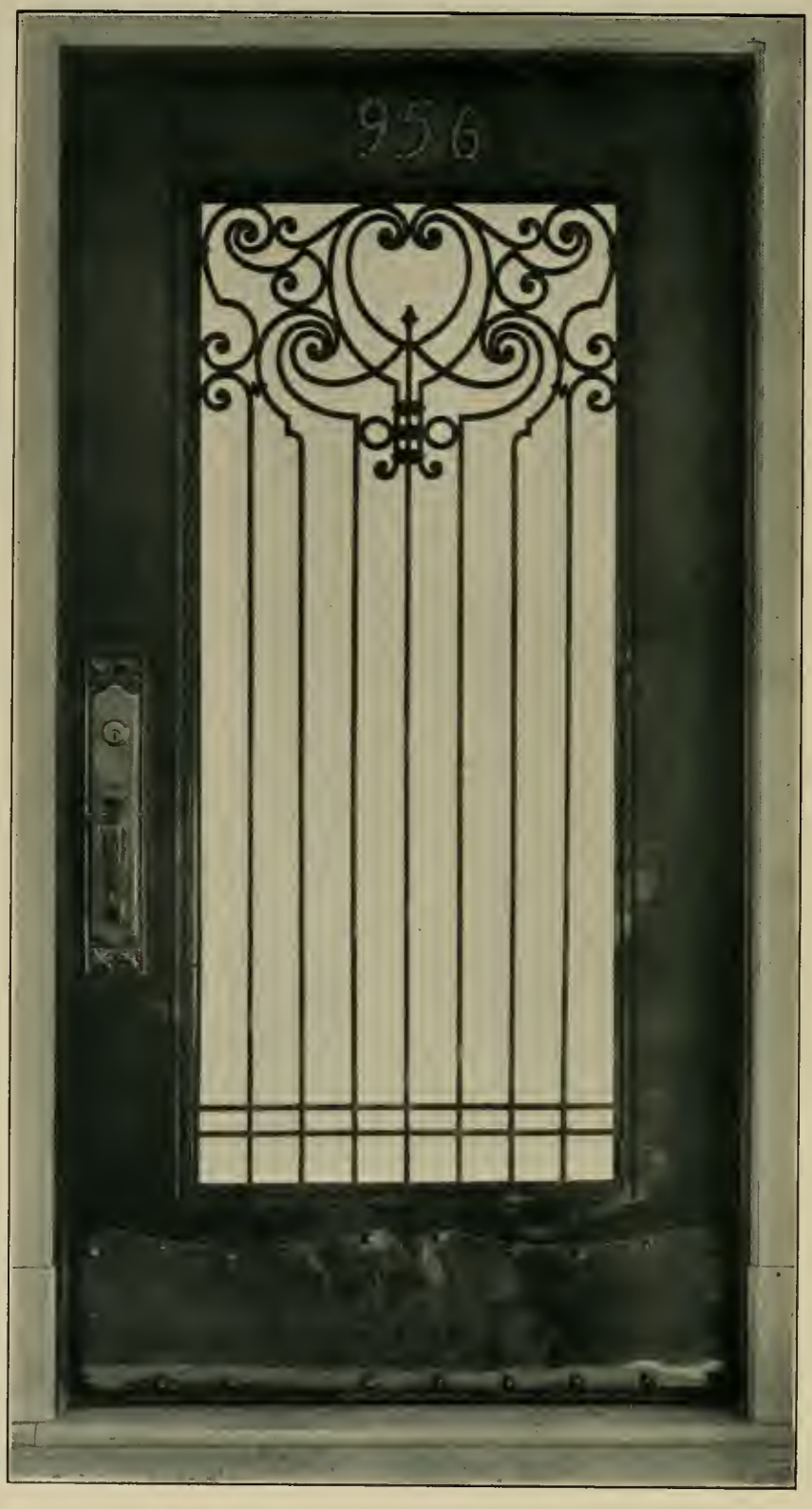

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THE CALIFORNIA REDWOOD ASSOCIATION

[BY HARRIS ALLEN, A. I. A.]
(MEMBER OF THE JURY)

THE Redwood Association, obligated to furnish a "Small House Plan Service" to its 800 retail dealers in California, decided on a course of action which reflects much credit upon it. An unlimited and cheap supply of commonplace, sterotyped house plans could be secured without difficulty. They sell. And the primary object of a lumber association is to sell lumber.

But someone had vision. He foresaw that, sick of the succession of ugly uninteresting wooden houses, public taste would eventually improve and demand something better. He glimpsed the possibilities of good architecture applied to wood—an inference less obvious here than in the old Colony states. It may be that he had grown to love his redwood—and to have a feeling of protest against its abuse and neglect.

Moved by some or all of these reasons, there followed a plan to interest architects—bonafide architects, men whose training had been recognized by a state certificate—in providing material. In course of time, a competition was announced, prepared with the help of a committee, and judged by a jury, from the San Francisco Chapter, A. I. A.

The response, to the jury at least, was astonishing. Somewhat skeptical as to the interest architects might take in submitting sketches, and, later, working plans and specifications, for small houses of varying costs, even under the very fair rates of compensation offered by the association, the jury gasped at finding some eighty sets to judge; and among them, so many of undoubted merit, as to justify sixteen mentions in addition to those awarded prizes.

There were two outstanding features; excellence of design, adapted to the material, and economy, convenience and practical arrangements of floor plans. These qualities, of course, were insisted on in the program, and the entries were judged in strict accordance with the program. It follows that some very good designs failed to receive prizes, while others, no more attractive to the eye, but better arranged, received the awards.

A few comments will not be out of place on some of the plans. Mr. Miller, winner of the $7500 class, has a design, the "Cranford," of undoubted charm, eminently suited to wood construction, extremely compact and well arranged. It fairly "breathes gentility;" there is a quiet dignity about it which is a natural result of its good proportions and architectural lines. Here is no straining after effect.

Three houses by Mr. MacPherson, in the $6500, $4500 and $3500 classes, are so excellent architecturally that it is hard to avoid terms of excess in commenting on them. Each one is the distinct expression of an architectural idea—especially, perhaps, "The Patrician," which is as charming and complete a design, within its tiny compass, as can be—and rarely is—found. The "Chateau" and the "Belmont" are each delightful, and all three convey a vivid suggestion of color, even in rendering of black and white. Let us devoutly hope that Mr. MacPherson will continue to think as clearly in terms of architectural composition, and of material, in the work he may do in the future.

The "Pioneer," by Mr. Simms, has a demure and engaging quality which naively derives from both our Puritan forbears and the hospitable Dons of early Western days, with their sheltered patios centering the family life. A pleasant achievement.

"Westover" and "Redwood," by Mr. Byrne, have in common a skillful use of wide siding which gives character and breadth to these agreeable compositions. The floor plans are admirably compact.

"El Seguro," a design by Mr. Lippiatt, is quite a masterly study in proportion. It has good balance, and good scale; nothing of the "tour de force" here, but good straight architecture that is not ornamented and is certainly not commonplace.

There are several good versions of the ever-popular "Dutch Colonial," by Mr. Maury and

Mr. Widdowson and Dean and Dean, and several pleasing variants of modified English inspiration, one by Mr. Holbrook, "Tudor," rendered beautifully with a slight use of color, which unfortunately "rendered it useless," as Willis Polk used to say; the program calling only for ink or pencil. And each of the others mentioned had some quality which deserved recognition.

If, as a result of this competition, many of these small houses are built (with varying color schemes and surroundings, it may be hoped) throughout the Western states, it need hardly be said that they will become distinct assets to their communities and shining examples of the value of good architectural service—impossible of attainment under any other system, in the vast majority of these cases. Congratulations—and thanks—are due the California Redwood Association for the success which has attended their inspiration.

PROGRESS IN STANDARDIZATION

The American Engineering Standards Committee announces the formation of a committee of five first-line executives, to act as an advisory body.

This advisory committee will consist of the following: J. A. Farrell, president of the U. S. Steel Corporation; G. B. Cortelyou, president of the Consolidated Gas Company, New York; J. W. Lieb, vice-president of the New York Edison Company; L. F. Loree, president of the Delaware & Hudson Company; and Gerard Swope, president of the General Electric Company.

The committee just formed will emphasize what is regarded as the fundamental principle of standardization: that standardizing must facilitate and stimulate, and not hinder industry.

The committee will assist in keeping executives in touch with the national movement in its development, in extending its influence and support both intensively and extensively among industrial groups, and in bringing bout the fullest co-operation along right lines between industry and government in standardization work, and particularly in the solution of the problem of industrial waste, into which Secretary Hoover has thrown the resources of the Department of Commerce.

Hitherto the movement has been largely centered in and carried on by the technical man. The appointment of the committee marks definite recognition of the fact that standardization has now become a managerial problem of the first rank in industrial production, distribution and utilization, and as such deserves the fullest industrial support.

The American Engineering Standards Committee, organized in 1918, has been engaged in standardizing work on a national basis since that time, representing a membership of 34 national organizations, including nine engineering societies, 18 industrial associations, and seven departments of the Federal Government. It serves primarily as a national clearing house for engineering and industrial standardization, with the purpose of coordinating standardization work in the individual industries, effected by associations, societies and governmental agencies, into a unified system of national standardization.

* * *

WINTERSGILL SALES MANAGER

While celebrating the anniversary of his eighteenth year with Pacific Clay Products, A. T. Wintersgill was given an anniversary present in the form of a new title. Mr. Wintersgill is now Sales Manager of the entire Pacific Clay Products organization, which comprises three large manufacturing plants contiguous to Los Angeles, engaged in the production of face brick, sewer pipe, conduit, fire brick, flue lining and stoneware and other clay products. A recent survey of the industry revealed that Pacific Clay Products is the largest manufacturer of vitrified clay products in the West.

NOTES ON SPECIFYING MILLWORK

To make an intelligent and equitable estimate on millwork, the plans and specifications should be complete. The incomplete plan or conflicting specification leaves too much to the estimator's judgment and is the direct cause of misunderstanding between the architect, owner, contractor and mill. It also accounts for much of the variance in millwork bids.

The judgment of different estimators in the survey and pricing of a plan not sufficiently detailed or one indefinitely specified, will not be the same. Even the interpretation of telephone information will differ. One estimator will add a certain amount for contingencies and the other will let his price stand, assuming that he understands what is wanted.

A job taken too low, by reason of insufficient details or faulty and conflicting specifications, is apt to be subject to substitutions or trimming down in an effort to get out of the hole.

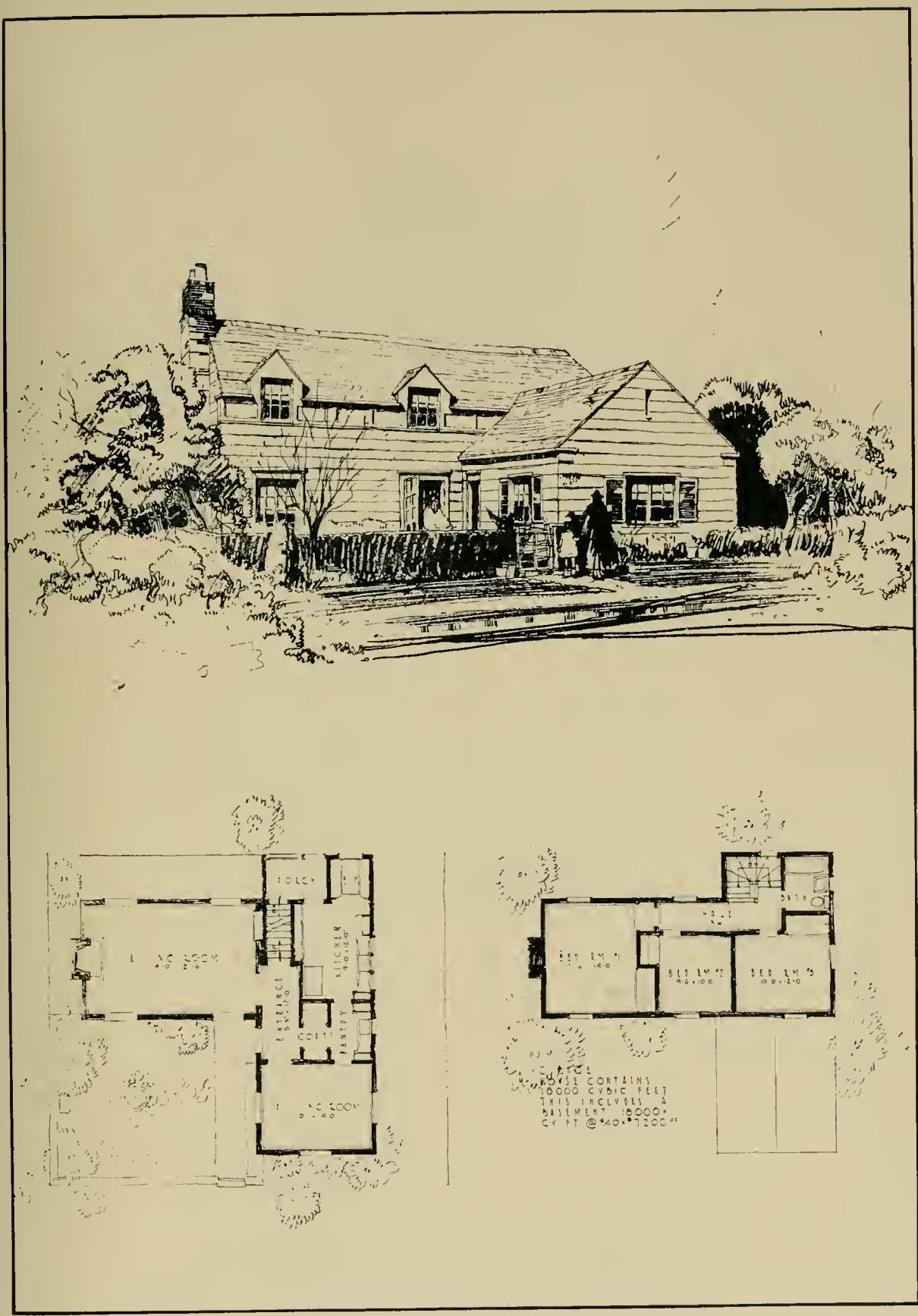
The conventional "¼-Inch Scale Elevation" and small scale details are of little help in pricing a job. They allow the estimator to somewhat visualize the intent of the drawings, but are of no use in determining the width and thicknesses of frame material, cornices, moulds, doors, stiles and rails, and of the many different items entering into a full mill bid.

No estimator can determine from the elevation of a door drawn to ¼, ⅜, ½ or even ¾-inch scale, if it is solid square stuck, solid stuck with mould run on edges of stiles, or applied raised or flush mould. Neither can he be sure that the jambs, casings, etc., are run from 1-inch, 1¼-inch, or thicker stock. All these points have a bearing on price.

In most finish lumber, particularly woods of great value, ⅛-inch thickness or width oftentimes adds 25 per cent to the cost of the material. Therefore, to enable the mill to determine the exact material requirements, the details should be of sufficient size to absolutely prevent guessing. Unless dimensions (thickness and width) are specified, marked, or otherwise indicated, sectional details should be drawn to not less than 1½-inch scale; in fact in most cases 3-inch scale would be preferable.

The essential requirements for the intelligent estimating of millwork is to have ½-inch to 1-inch scale drawings of the elevation and plans of all casework, mantels, balustrades, entablatures, pediments, doors, wainscoting, paneling, stairs, rails, store fronts, etc., supplemented with 1½-inch scale (3-inch scale would be better), sectional details, showing dimensions and method of construction. All cornices, beams, frieze, and moulds, should be drawn to 3-inch scale.

Carving and all hand-tooled work should be detailed half size. If this cannot be done, a flat sum should be allowed for this class of work and the amount stated in the specifications.



CALIFORNIA REDWOOD ASSOCIATION COMPETITION

"CRANFORD," AWARDED PRIZE $7,500 CLASS. LEFFLER B. MILLER, ARCHITECT, SAN FRANCISCO

Copyright Applied For

IN A HOTEL WITH THE FAME AND THE QUALITY OF THE CLIFT, NOTHING LESS THAN THE BEST COULD BE CONSIDERED IN THE FINISH OF WALLS AND WOODWORK, BOTH FOR DURABILITY AND FOR BEAUTY. THE ENLARGED CLIFT HOTEL, SAN FRANCISCO, CAL., SCHULTZE & WEAVER, ARCHITECTS, P. J. WALKER CO., BUILDERS. A. QUANDT & SONS, PAINTERS AND DECORATORS.

"Co-operation for Quality"

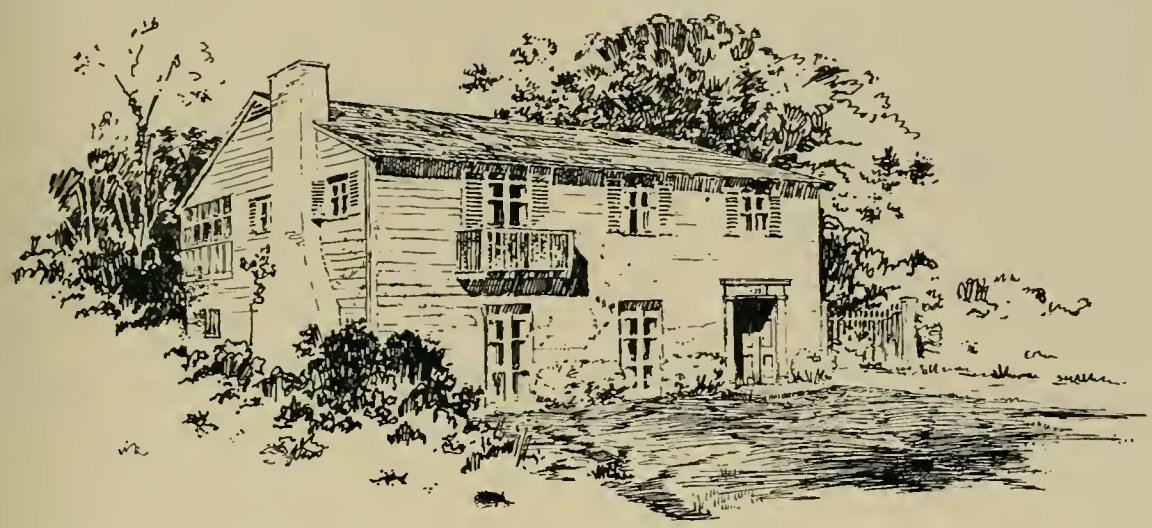
A·QUANDT·&·SONS

374 GUERRERO STREET · SAN FRANCISCO · 3319 CENTRAL AVENUE · LOS ANGELES

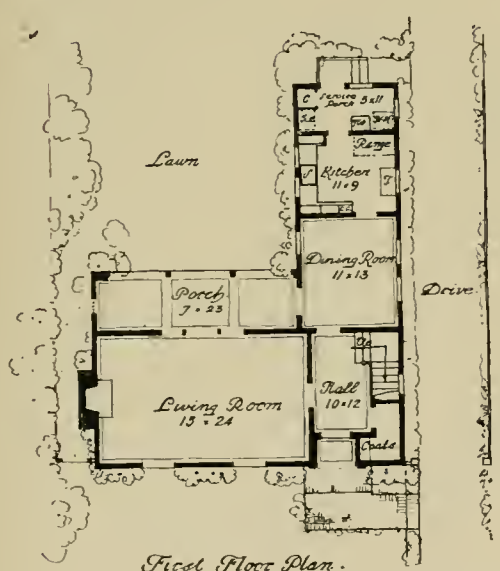
[PAINTERS AND DECORATORS · SINCE 1885]

OUR OPERATIONS ARE STATE-WIDE

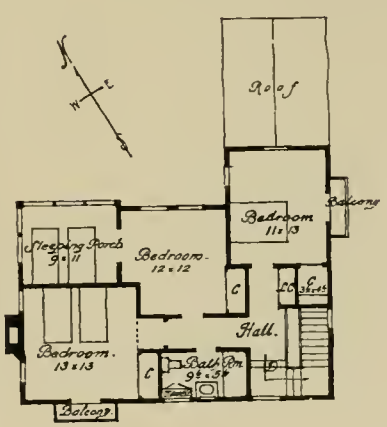
Bass-Hueter Paint Co's Products Used Throughout



View from Street



First Floor Plan.



Second Floor Plan.

Scale 0 5 10 15 20 25 30 Feet.

Materials.
Exterior: Random width Redwood Siding white-washed.
Chimney: Brick white washed
Roof: Split Redwood Shakes
All Trim Redwood
Interiors. Walls, plastered
Trim, Redwood

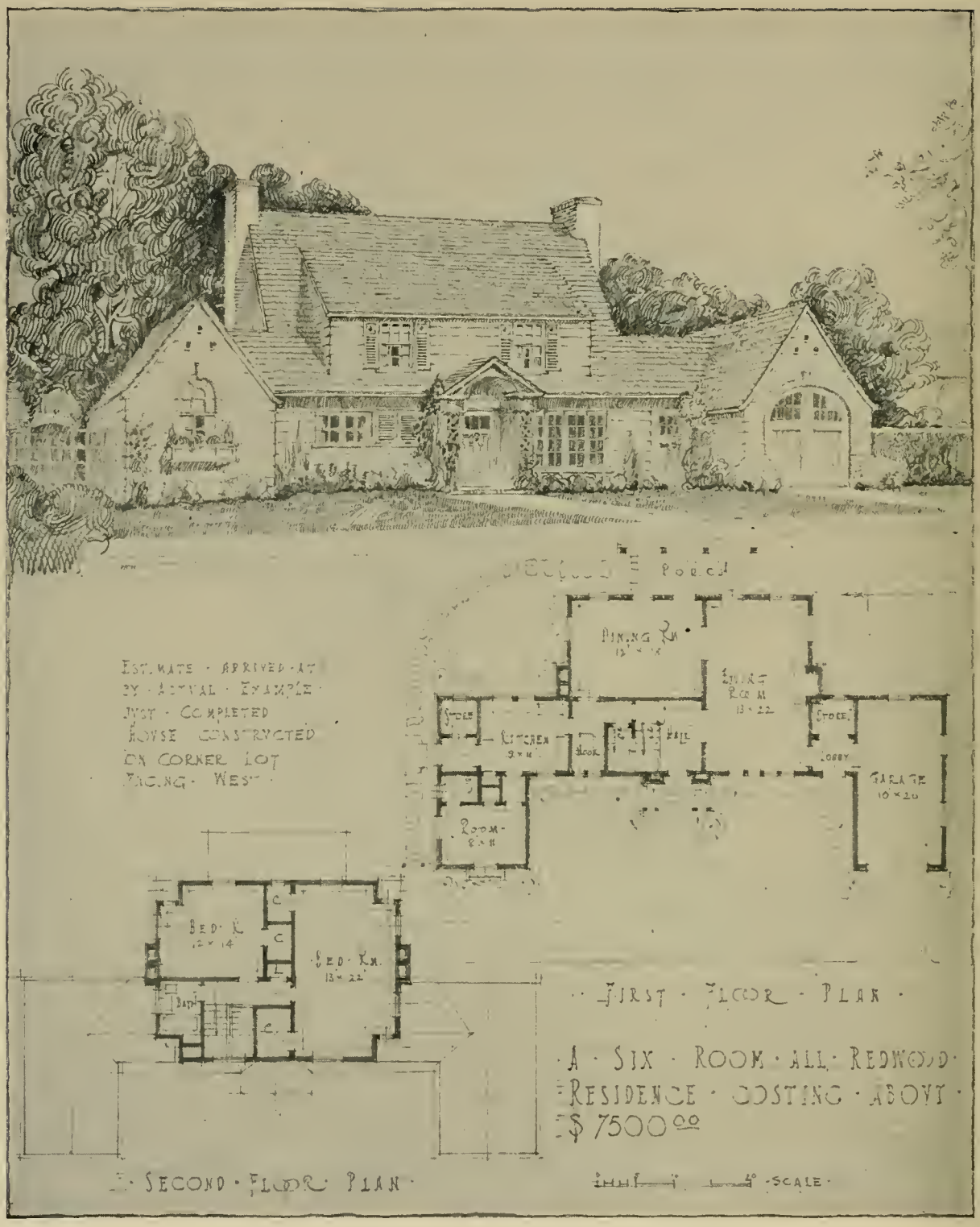
Estimated Cost.

A	35½ x 23 x 19 =	15513
B	6½ x 12 x 18 =	1404
C	15 x 12 x 10 =	1800
	Total Cu.Ft.	18717.
	@	.40
	$	7486.80

CALIFORNIA REDWOOD ASSOCIATION COMPETITION

"EL SEGURO," AWARDED MENTION, $7,500 CLASS. L. H. LIPPIATT, ARCHITECT, ALHAMBRA

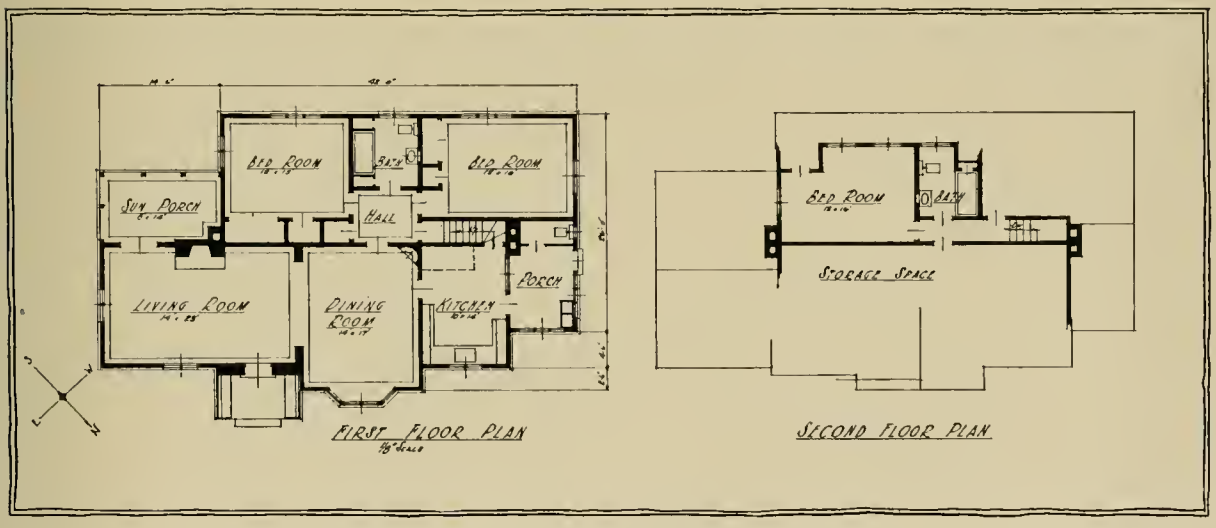
Copyright Applied For



CALIFORNIA REDWOOD ASSOCIATION COMPETITION

"SACRAMENTO," AWARDED MENTION, $7,500 CLASS. A. R. WIDDOWSON, ARCHITECT, SACRAMENTO

Copyright Applied For



CALIFORNIA REDWOOD ASSOCIATION COMPETITION

"PILGRIM," AWARDED MENTION, $7,500 CLASS. DEAN AND DEAN, ARCHITECTS, SACRAMENTO

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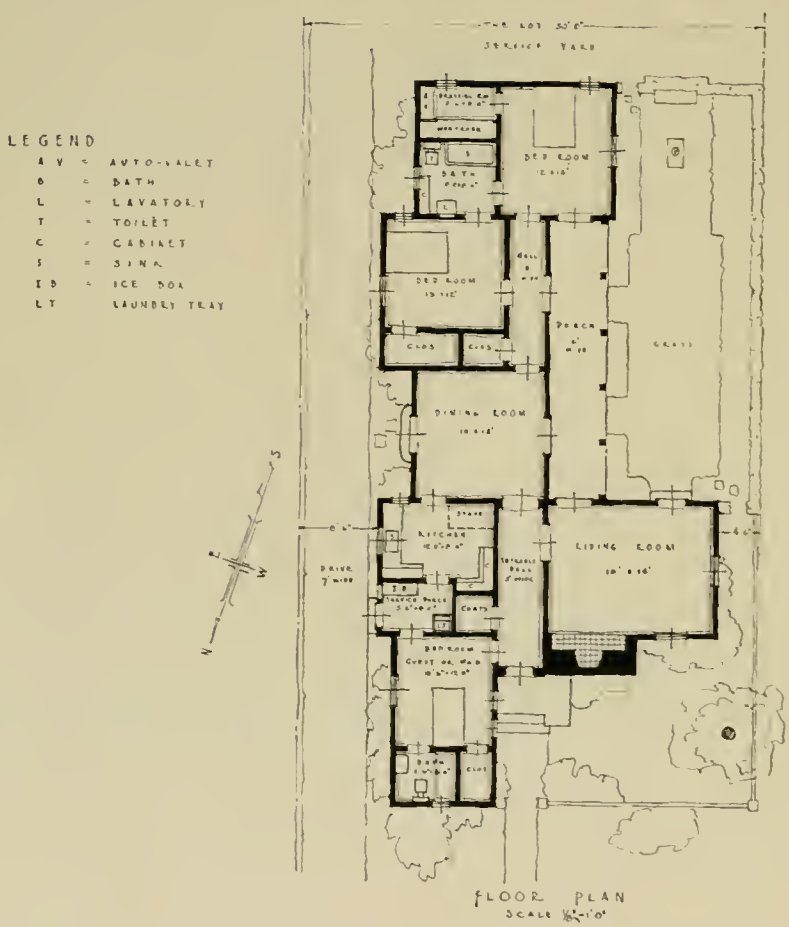

CALIFORNIA REDWOOD ASSOCIATION COMPETITION

"PETER PAN," AWARDED MENTION, $7,500 CLASS. J. C. SIMMS, ARCHITECT, LOS ANGELES

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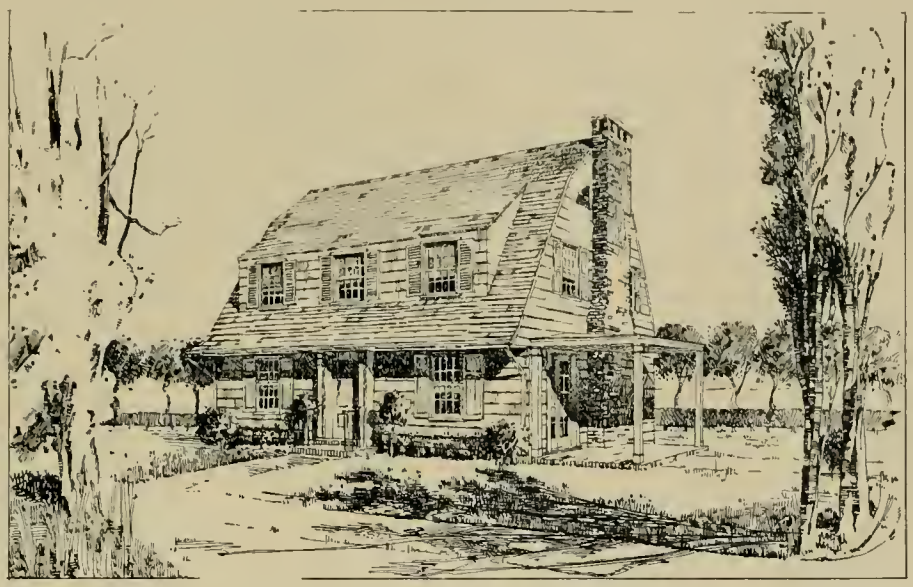
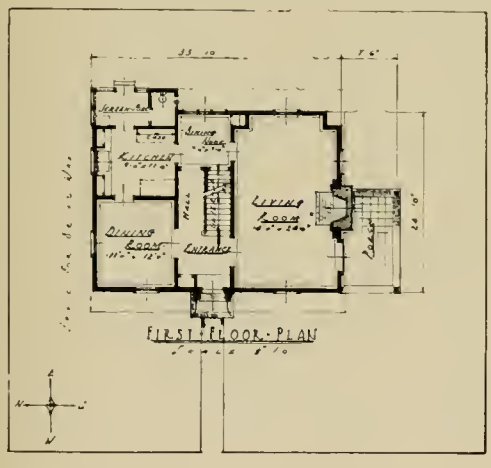
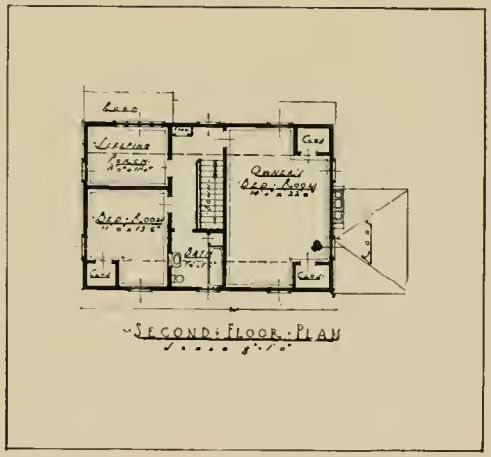


SMALL ALL-WOOD
HOUSE COMPETITION
AUSPICES ~ AMERICAN INSTITUTE
OF ARCHITECTS
FOR
CALIFORNIA REDWOOD ASS'N

ESTIMATED COST ~ INCLUDING ARCH'S FEE
$7400 00
THIS ESTIMATE ARRIVED AT BY ACTUAL BIDS RCD





CALIFORNIA REDWOOD ASSOCIATION COMPETITION

"MYNHEER," AWARDED MENTION, $7,500 CLASS. DEAN AND DEAN, ARCHITECTS, SACRAMENTO

Copyright Applied For

"Redwood Home Plans by California Architects"

Made possible by the unselfish co-operation of the San Francisco Chapter, American Institute of Architects and of certified architects of California who contributed plans

Grateful acknowledgment is made of the invaluable co-operation generously given by the San Francisco Chapter, American Institute of Architects and by the 48 Certified Architects of California who contributed 78 plans in our recent "Small, All-Wood House" competition.

The twenty-two plans which received awards and honorable mention have been reproduced in this number of the Pacific Coast Architect.

You will recognize the influence which these plans, architecturally correct, will have on the future builders of small homes. Many will be converted to a desire for better things in home design.

The book, "Redwood Home Plans by California Architects", will soon be off the press. We want you to have a copy. If you have not already done so, send us a post card so that we may have the address to which you desire your book forwarded.

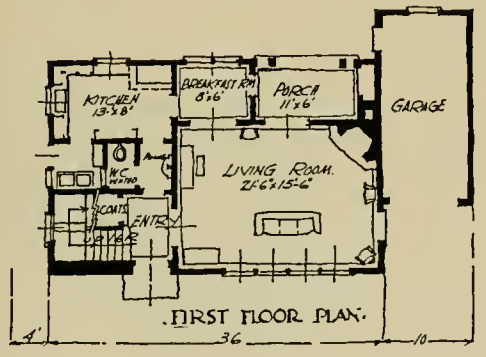
CALIFORNIA REDWOOD ASSOCIATION

24 CALIFORNIA STREET - SAN FRANCISCO

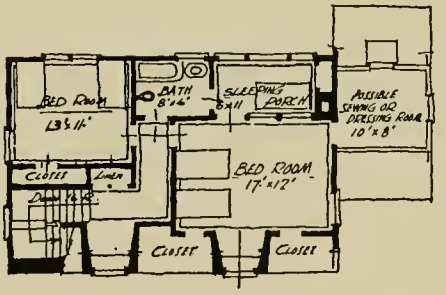
Use Redwood—*"it lasts"*

A REDWOOD EXTERIOR

EXTERIOR TO BE VERTICAL BOARD AND BATTEN - WIDEST STOCK WIDTHS STAINED NATURAL - DOORS - BRACKETS - LINTELS ETC ADZED AND STAINED NATURAL - ROOF, IRREGULARLY LAID SHAKES - COLOR VARIES SLIGHTLY - SLATE GREEN PREDOMINATING - SASH PAINTED WHITE



FIRST FLOOR PLAN



SECOND FLOOR PLAN

0 5 10 15 20 FEET

ESTIMATED COST

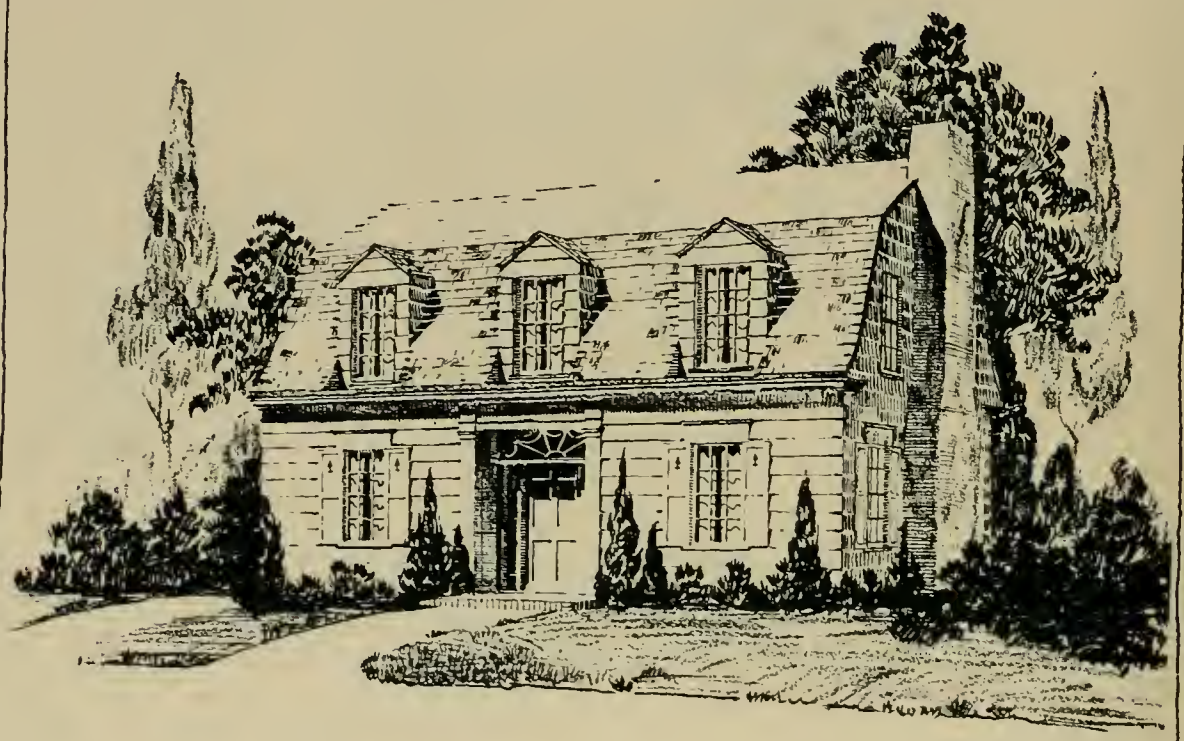
HOUSE - 36'-23'-4"-22'-0" = 18480 CU. FT.
18480 CU. FT @ .35¢ = $6468.00

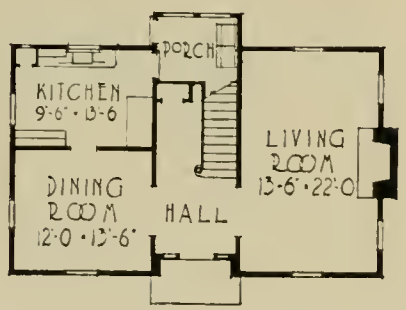
GARAGE 10'-21'-14' = 2940 CU. FT.
2940 CU. FT @ .20¢ = $558.00

CALIFORNIA REDWOOD ASSOCIATION COMPETITION

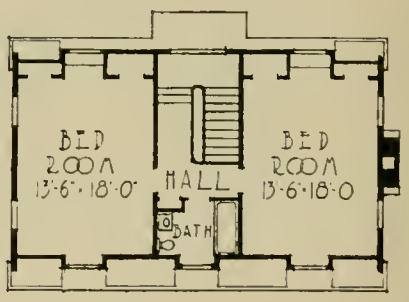
"CHATEAU," AWARDED PRIZE, $6,500 CLASS. R. D. MACPHERSON, ARCHITECT, LOS ANGELES

Copyright Applied For.





FIRST FLOOR



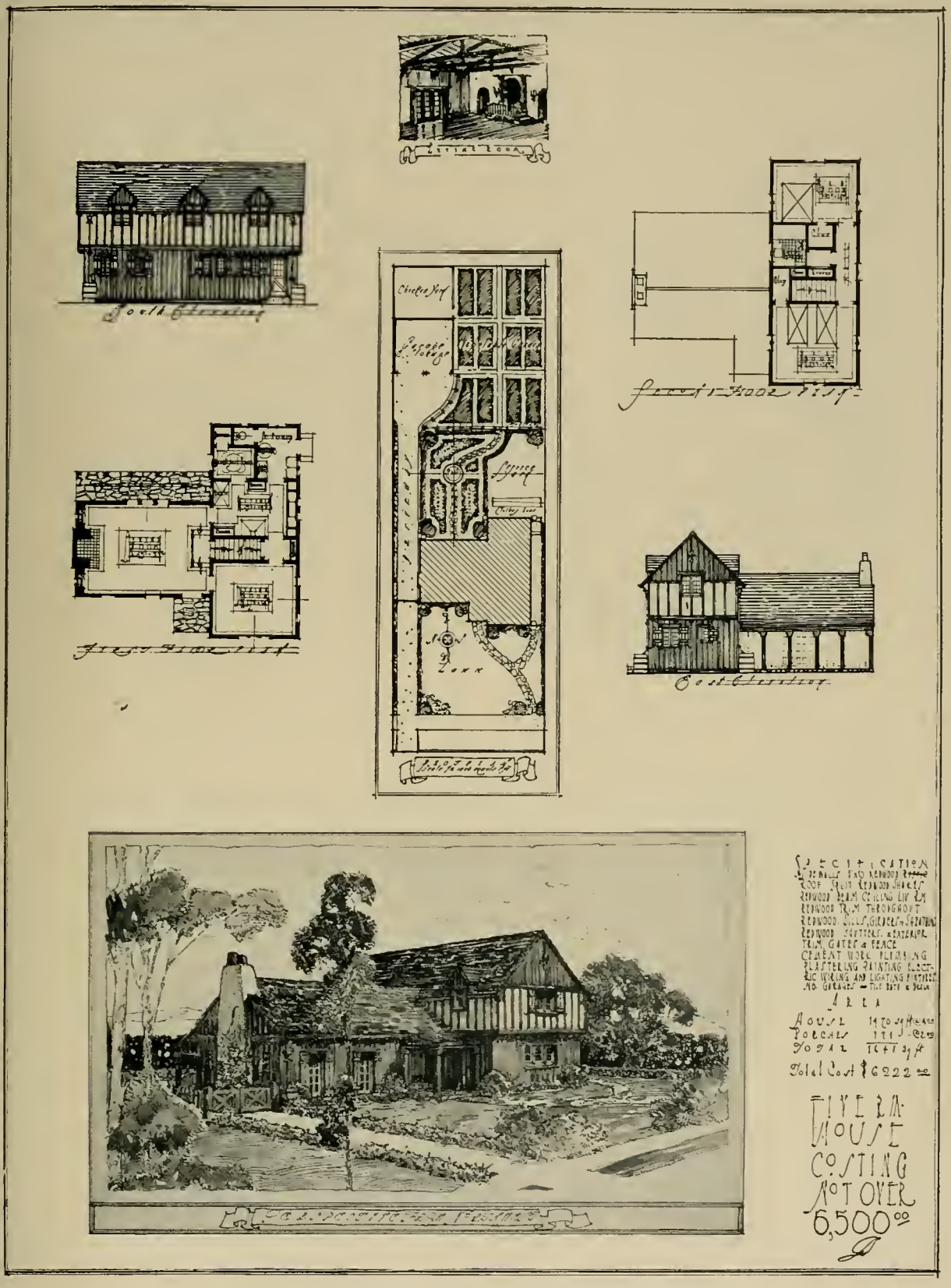
SECOND FLOOR

AREA 1670 SQUARE FEET AT $3.75 PER SQ. FT. - TOTAL $6262.50

CALIFORNIA REDWOOD ASSOCIATION COMPETITION

"AMSTERDAM," AWARDED MENTION, $6,500 CLASS. CHAS. F. MAURY, ARCHITECT, SAN FRANCISCO

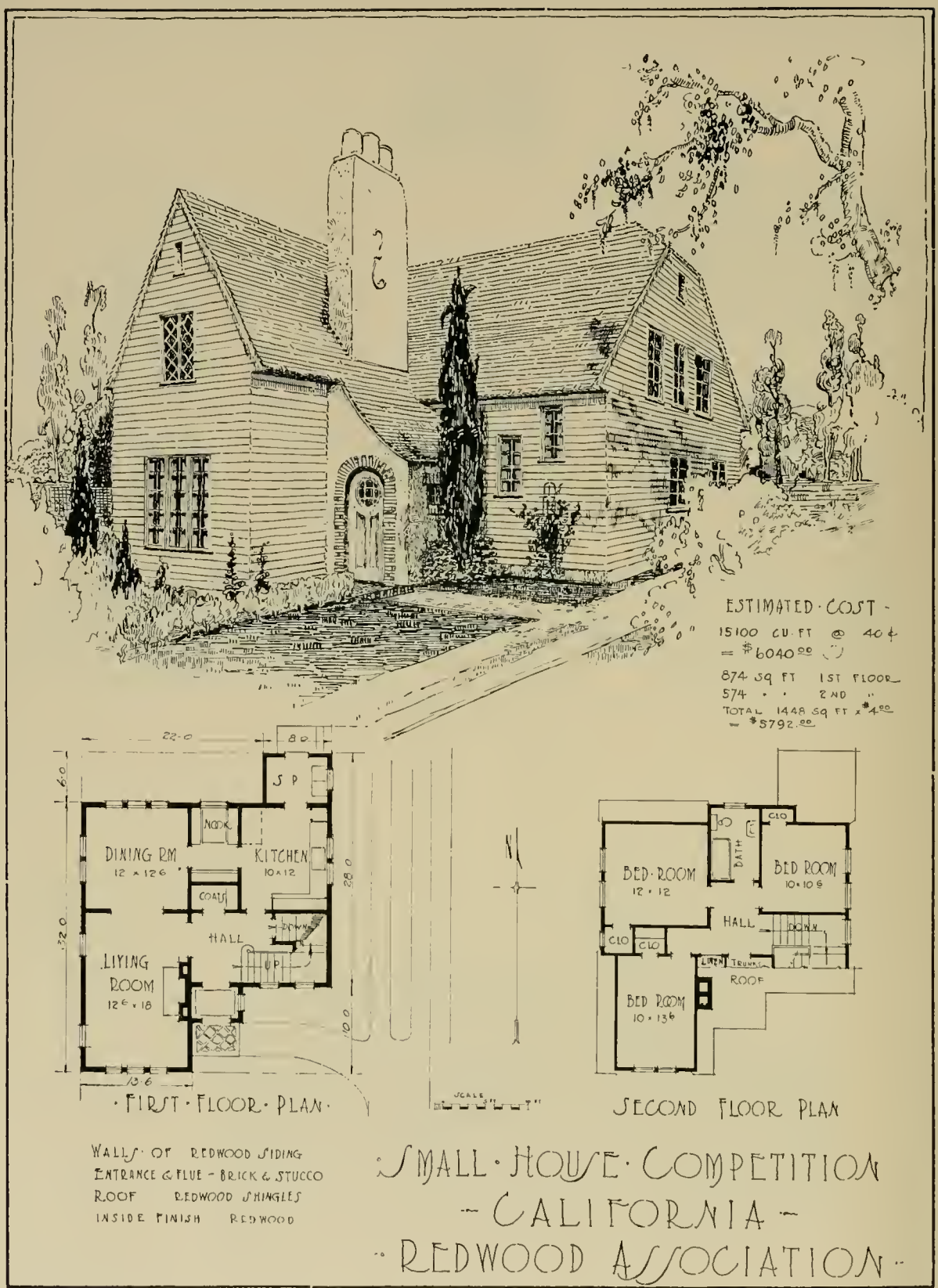
Copyright Applied For.



CALIFORNIA REDWOOD ASSOCIATION COMPETITION

"TUDOR," AWARDED MENTION, $6,500 CLASS. ROLAND HOLBROOK, ARCHITECT, HOLLYWOOD

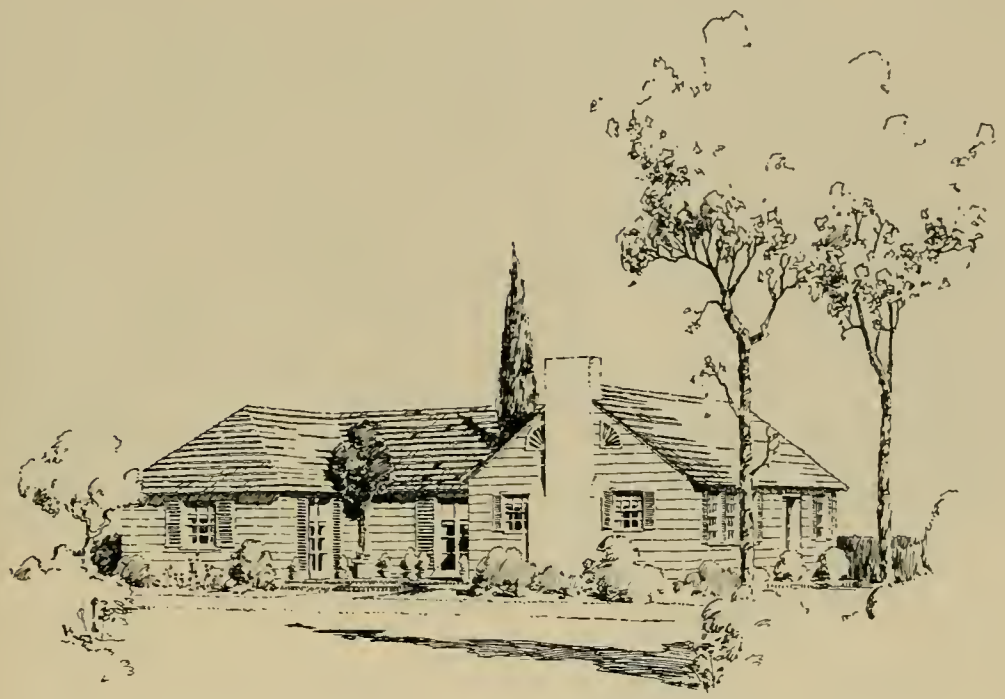
Copyright Applied For



CALIFORNIA REDWOOD ASSOCIATION COMPETITION

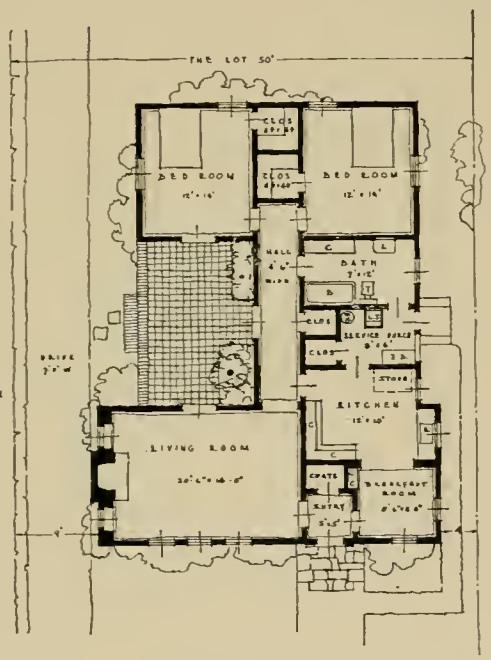
"HATHAWAY," AWARDED MENTION, $6,500 CLASS. NATT PIPER, ARCHITECT, LONG BEACH

Copyright Applied For



LEGEND

L. T - LAUNDRY TRAY
W H - WATER HEATER
I. B. - ICE BOX
S - SINK
C - CABINET
CC - CHINA CLOSET
B - BATH
L - LAVATORY
T - TOILET



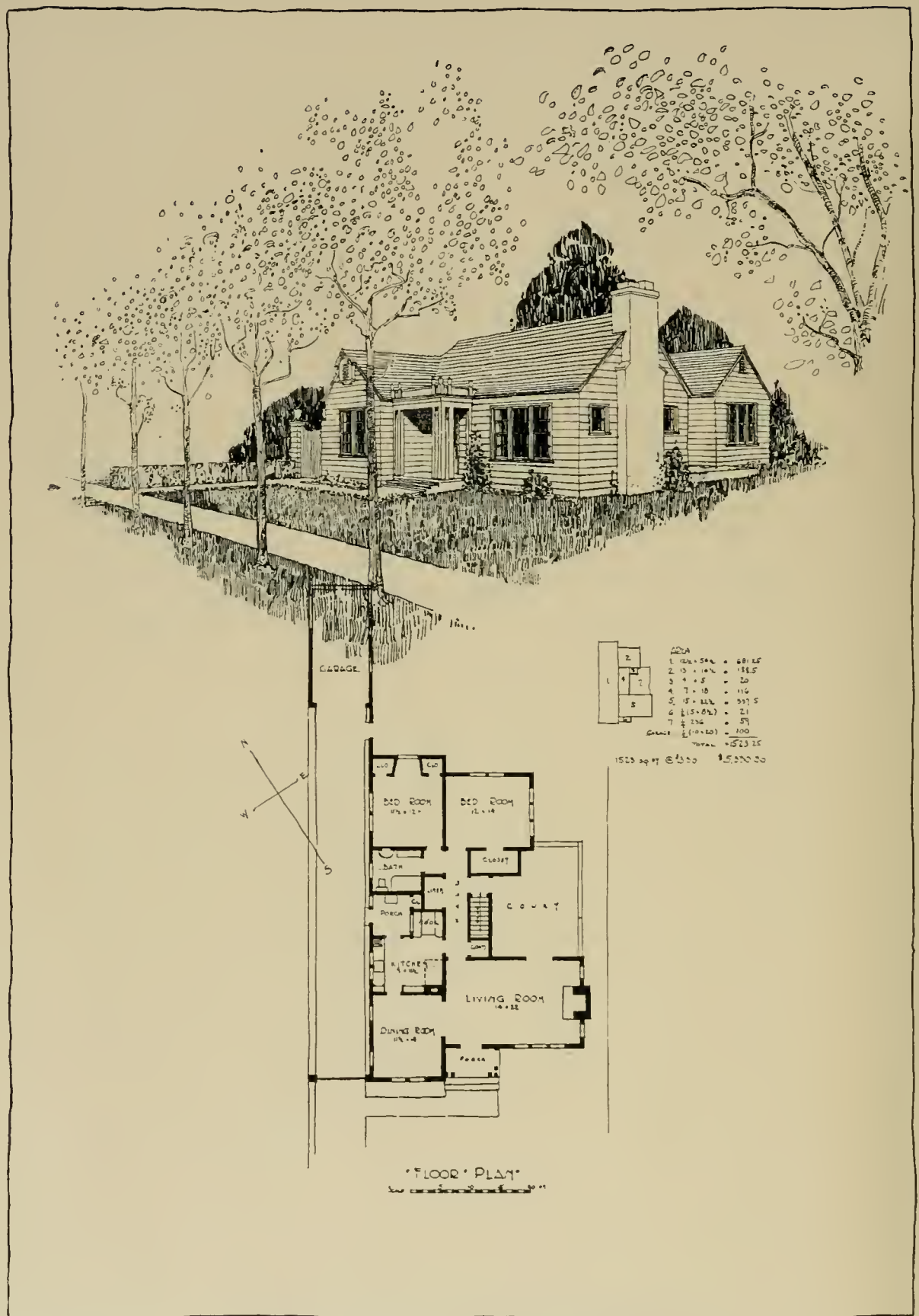
FLOOR PLAN
Scale $\frac{1}{8}$"-1'-0"

COST
AREA OF HOUSE 1556 SQ. FT.
AT $5.70 PER SQ FT = $8943.20
(FIVE ROOMS)

SPECIFICATION
EXTERIOR & INTERIOR
TRIM TO BE REDWOOD.
SIDING 6" V JOINT SHIP-LAP
ROOF - SPLIT RW SHAKES

CALIFORNIA REDWOOD ASSOCIATION COMPETITION
"PIONEER," AWARDED PRIZE, $5,500 CLASS. J. C. SIMMS, ARCHITECT, LOS ANGELES

Copyright Applied For

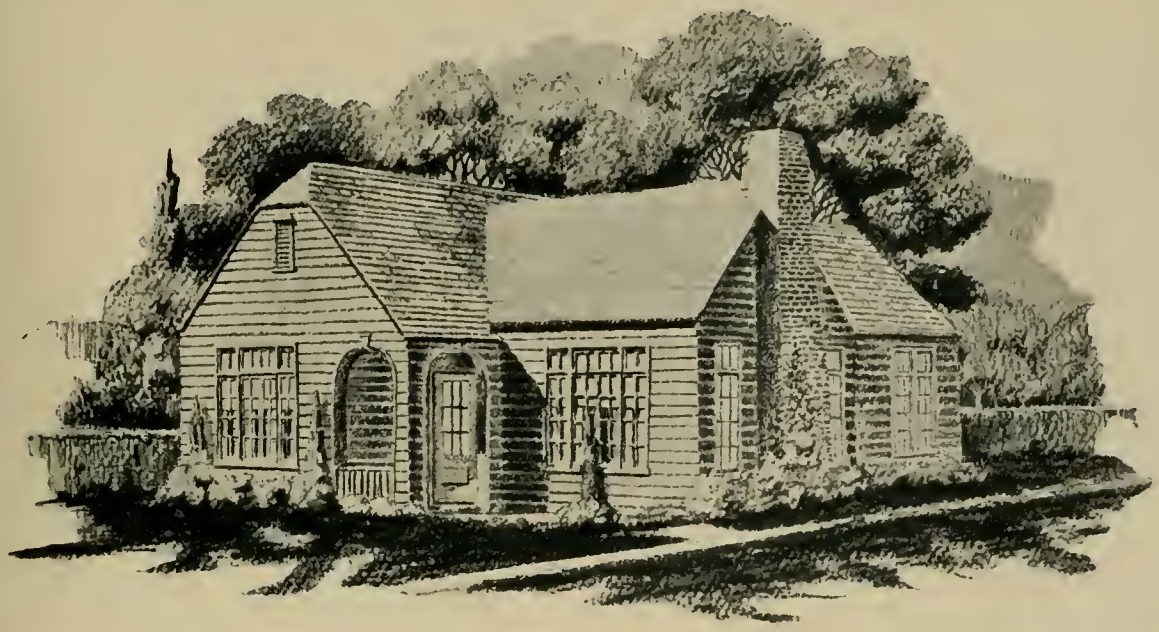


"FLOOR PLAN"

CALIFORNIA REDWOOD ASSOCIATION COMPETITION

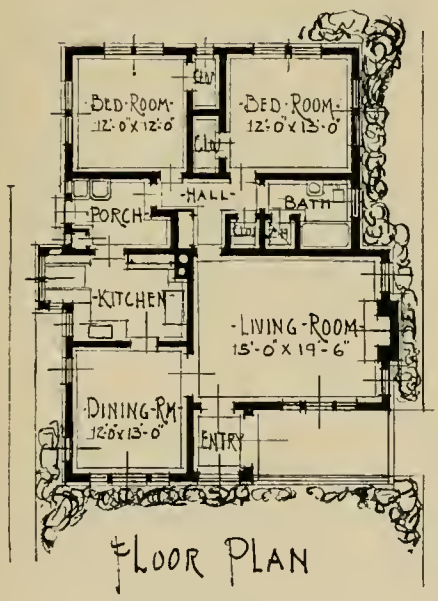
"FRIEND," AWARDED MENTION, $5,500 CLASS. W. L. CAMPBELL, ARCHITECT, LOS ANGELES

Copyright Applied For

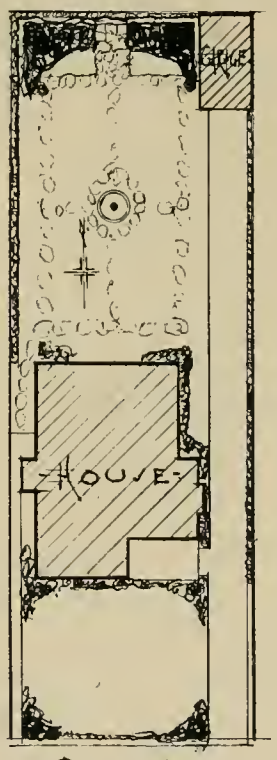


- A FIVE-ROOM-HOUSE -

AREA = 1300 SQ. FT. AT $4.00 PER SQ FT = $5,200.00 - TOTAL - COST -



FLOOR PLAN



PLOT-PLAN

CALIFORNIA REDWOOD ASSOCIATION COMPETITION

"COTTAGE," AWARDED MENTION, $5,500 CLASS. CHARLES F. MAURY, ARCHITECT, SAN FRANCISCO

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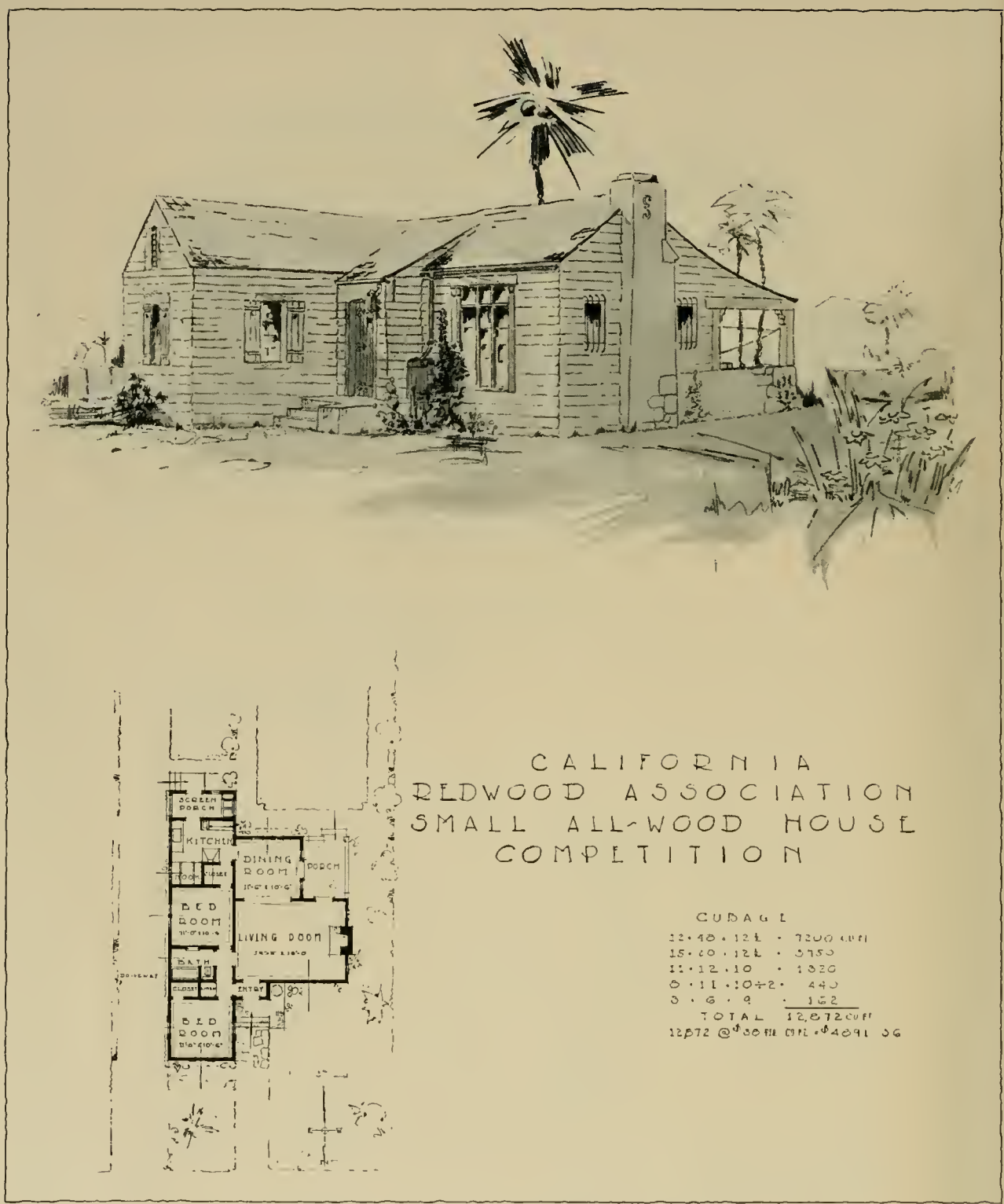

CALIFORNIA REDWOOD ASSOCIATION COMPETITION

"DON," AWARDED MENTION, $5,500 CLASS. L. N. BARCUME, ARCHITECT, LOS ANGELES

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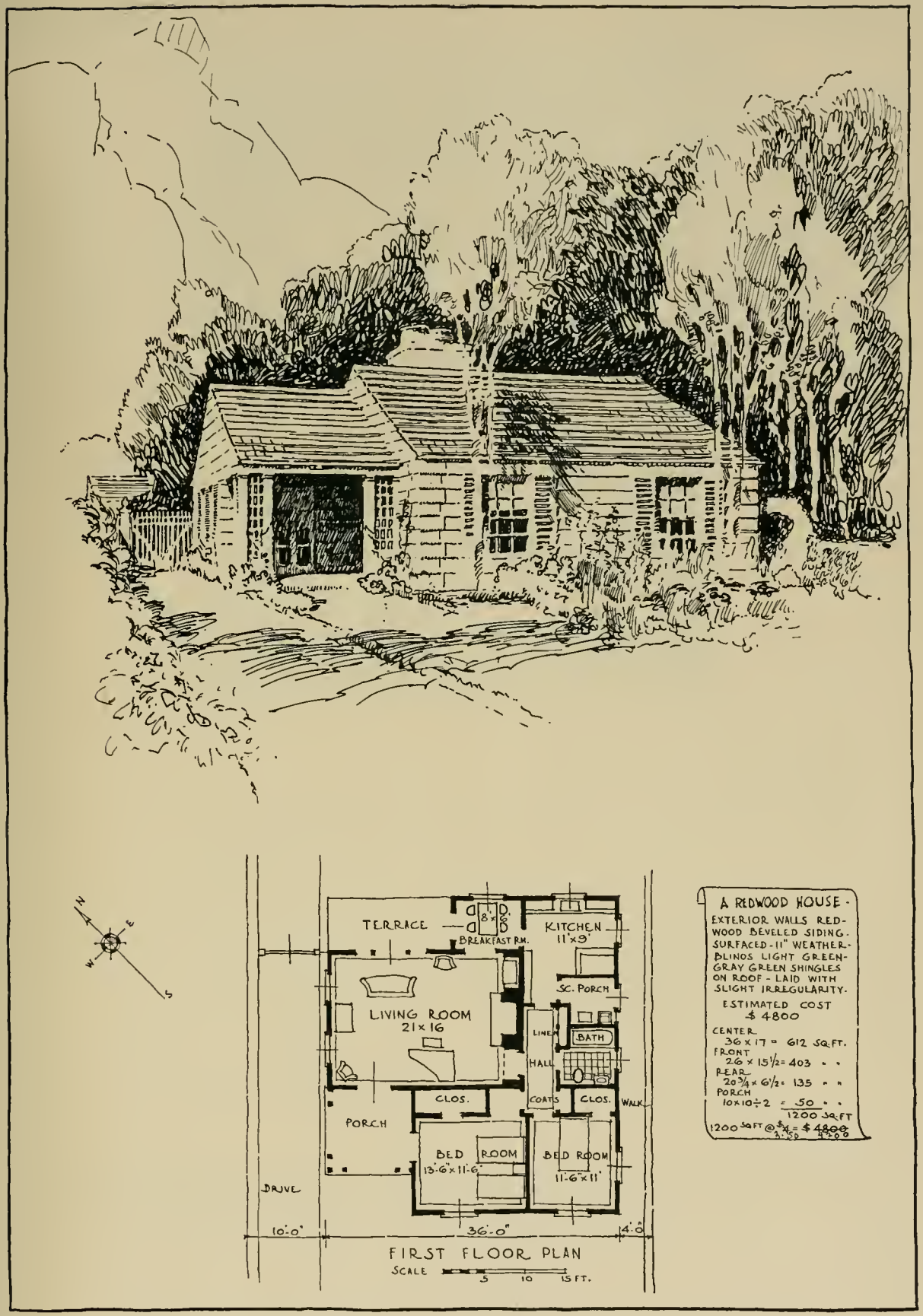


CALIFORNIA REDWOOD ASSOCIATION COMPETITION

"BELMONT," AWARDED PRIZE, $4,500 CLASS. R. D. MACPHERSON, ARCHITECT, LOS ANGELES

Copyright Applied For

MRS. W. H. BLISS HOME, MONTECITO, CALIFORNIA CARLTON M. WINSLOW, ARCHITECT

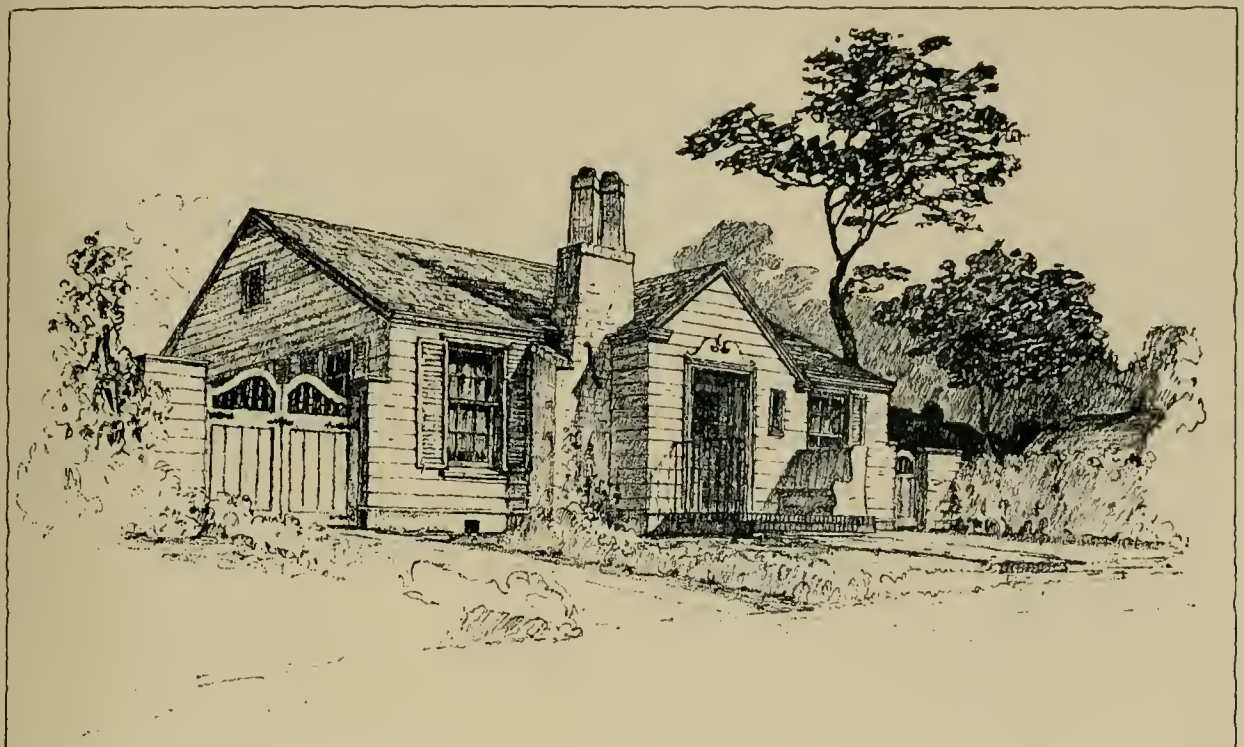
NATURE permits no incongruities in her combinations of color. And the kiln interprets Nature with sympathy and tact. The variegated tints created in the fire of the kiln show wide range in individual tiles, but Latin Tile roofs always hold one of Nature's most appealing tints—a soft rose overtone. Under any sky, and in all lights, the singular beauty of these tile roofs is compelling and refreshing.

LATIN ROOF TILE

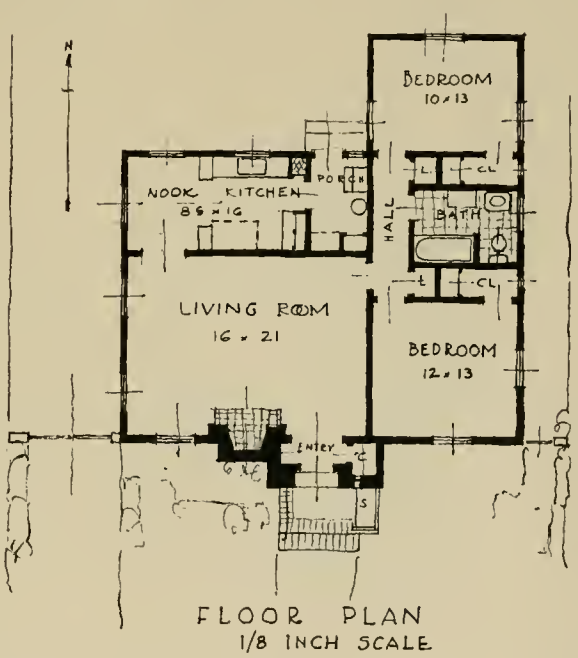
GLADDING McBEAN & COMPANY

GENERAL OFFICE: 660 MARKET STREET
SAN FRANCISCO, CAL.

LINCOLN PLANT - LINCOLN - PLACER COUNTY - CALIFORNIA
TROPICO PLANT - GLENDALE - LOS ANGELES COUNTY - CALIFORNIA



COST $ 4520.00
1130 Sq.Ft @ $4.00



CALIFORNIA REDWOOD ASSOCIATION COMPETITION

"WESTOVER," AWARDED PRIZE, $4,500 CLASS. WALTER G. BYRNE, ARCHITECT, HOLLYWOOD

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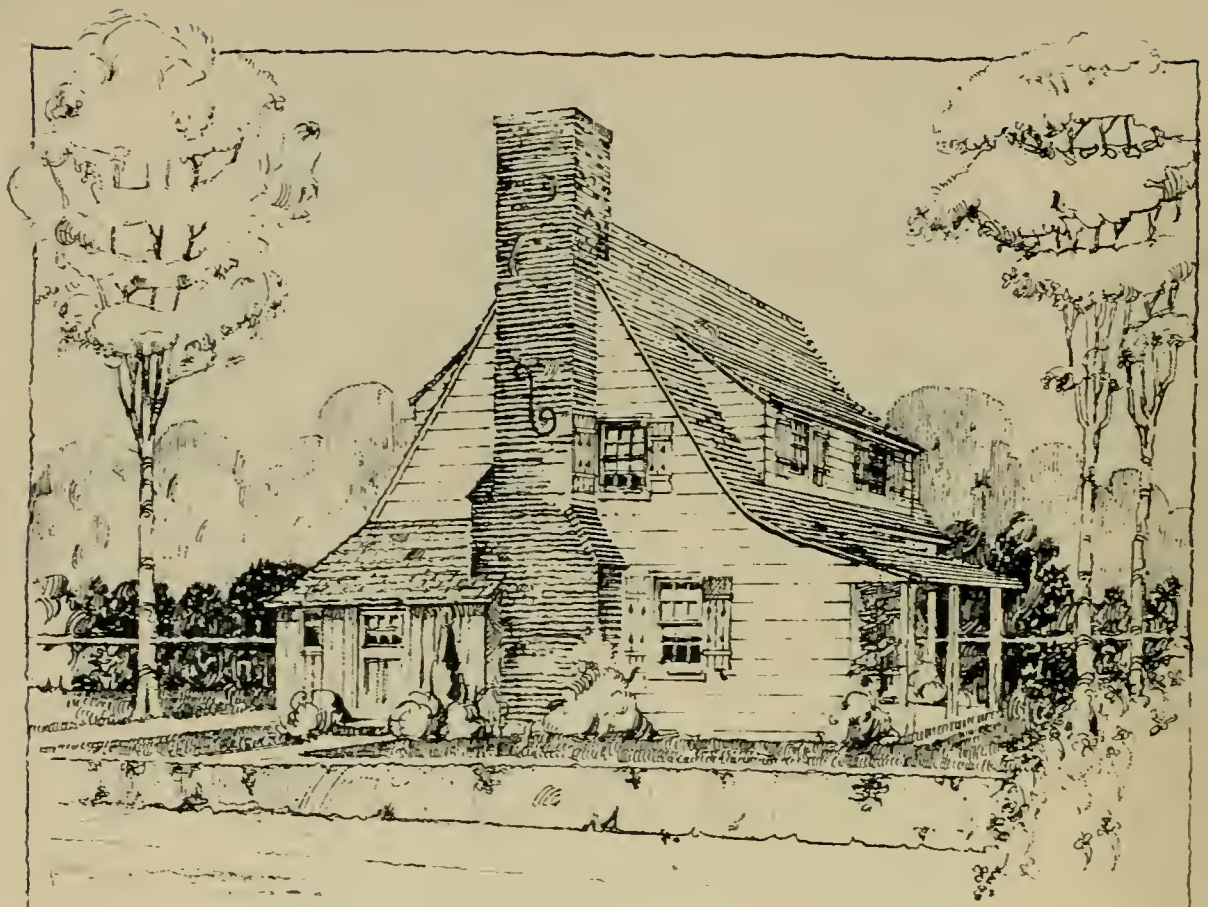

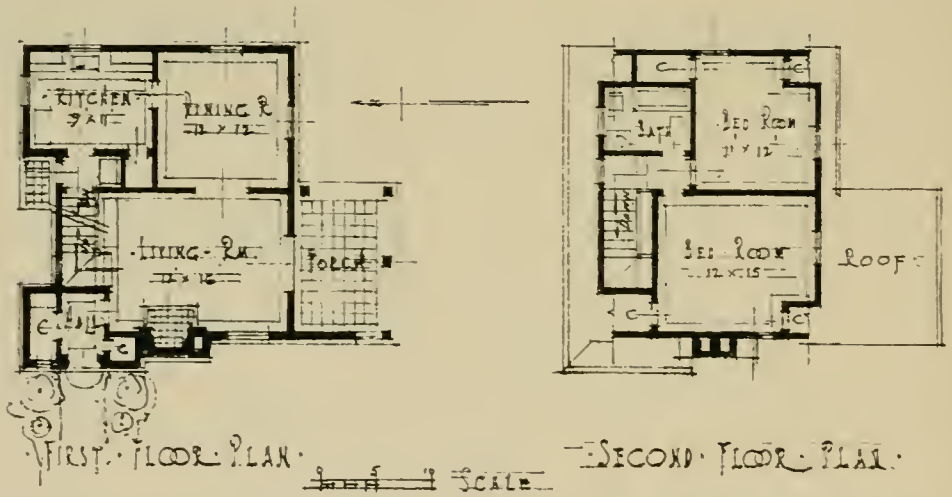

FIVE ROOM ALL REDWOOD RESIDENCE COSTING ABOUT $4500.00

ESTIMATED AT $.30 A SQUARE FOOT OF FLOOR AREA

CALIFORNIA REDWOOD ASSOCIATION COMPETITION

"EUREKA," AWARDED MENTION, $4,500 CLASS. A. R. WIDDOWSON, ARCHITECT, SACRAMENTO

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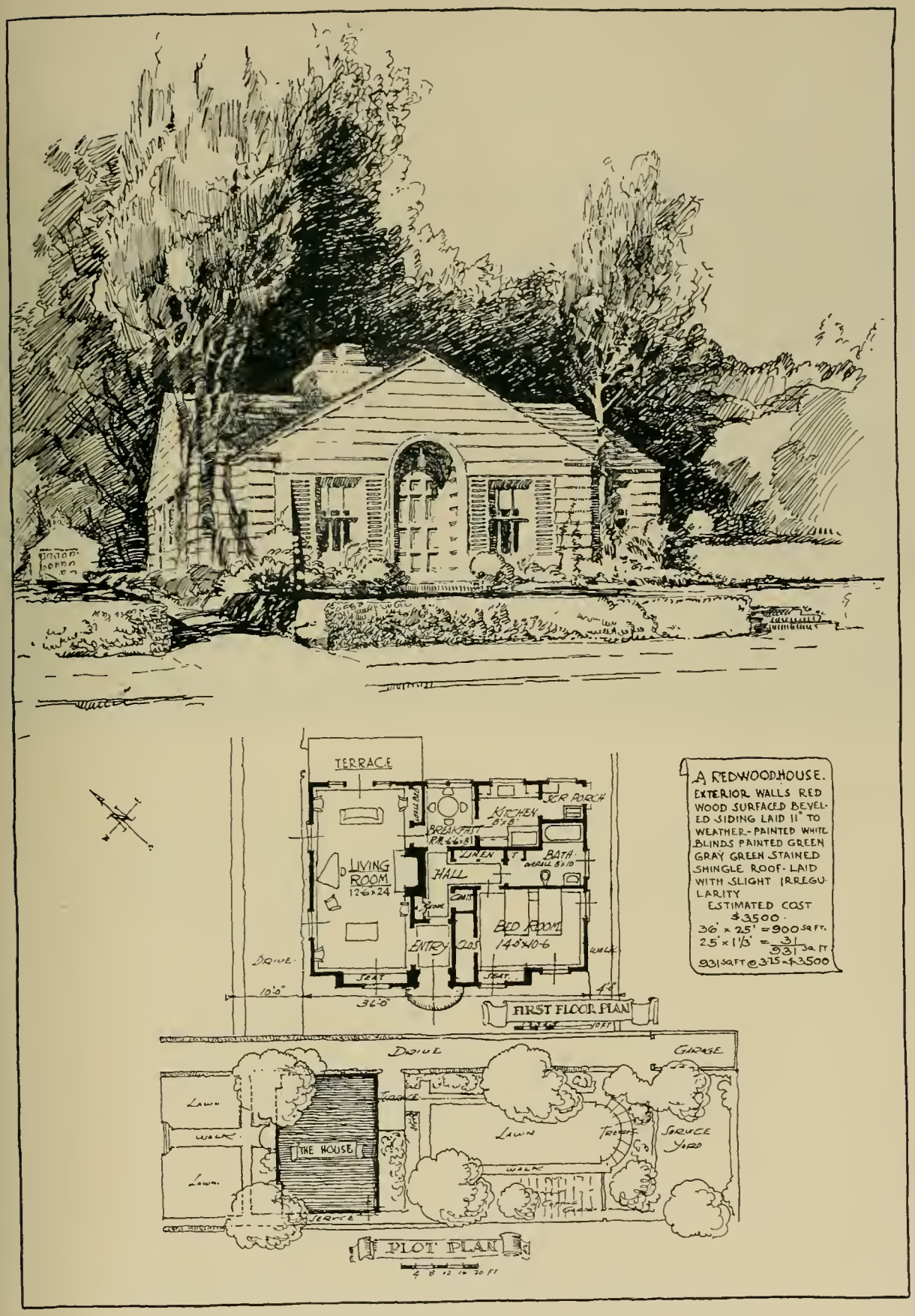

CALIFORNIA REDWOOD ASSOCIATION COMPETITION

"PATRICIAN," AWARDED PRIZE, $3,500 CLASS. R. D. MACPHERSON, ARCHITECT, LOS ANGELES

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PATIO OF E. T. BLAKE ESTATE, BERKELEY, CALIFORNIA — E. B. SEELEY, ARCHITECT

Ramona Roof Tile

Beauty • Versatility • Permanence

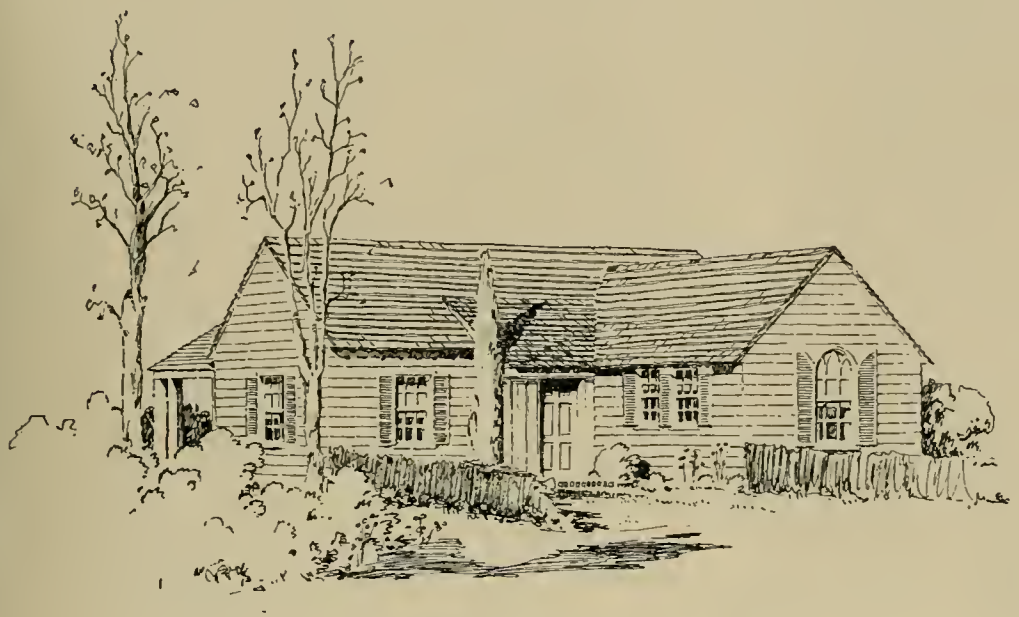
RAMONA TILE as main roof or garden coping blends readily with green lawn, flowered garden, wooded dell or brown hillside. It comes in a wide range of colors assured of harmony through a natural fire-blende. It is symmetrical in shape, strong, light, easy to lay and of great permanence.

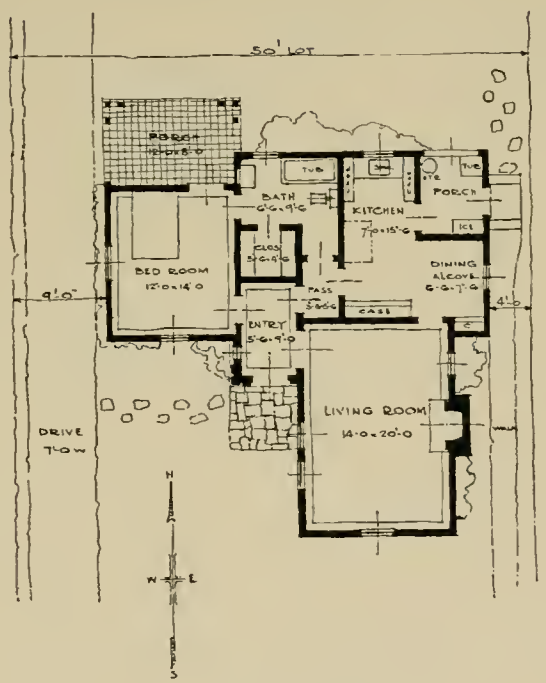
N · CLARK · & · SONS

MANUFACTURERS OF

Architectural Terra Cotta, Pressed Brick, "Ramona" Roof Tile and Kindred Clay Products

112-116 NATOMA STREET · SAN FRANCISCO





- FIRST FLOOR -

SCALE 1/8" = 1'-0"

- SPECIFICATION -

ALL EXPOSED WOODWORK BOTH INTERIOR AND EXTERIOR TO BE REDWOOD

SIDING - 8" CHANNEL SHIPLAP

ROOF - SPLIT REDWOOD SHAKES

LIVING ROOM - REDWOOD PANEL WALLS

EXPOSED RAFTERS - 3"-4" REDWOOD

FINISHED SHEATHING AS FOR EXTERIOR SIDING

- COST -

AREA OF HOUSE 942.5 SQ FT

AT $3.70 = 3487.25

A CONSERVATIVE ESTIMATE ALLOWING EXCELLENT CONSTRUCTION

CALIFORNIA REDWOOD ASSOCIATION COMPETITION

"PURITAN," AWARDED MENTION, $3,500 CLASS, J. C. SIMMS, ARCHITECT, LOS ANGELES

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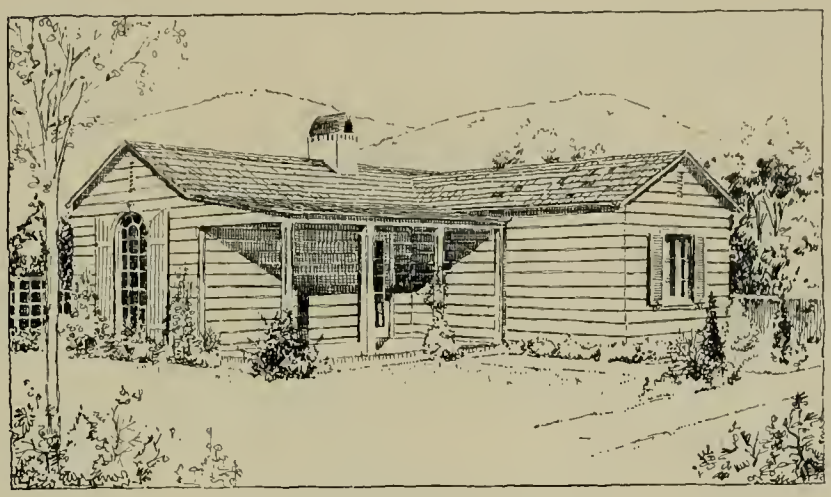
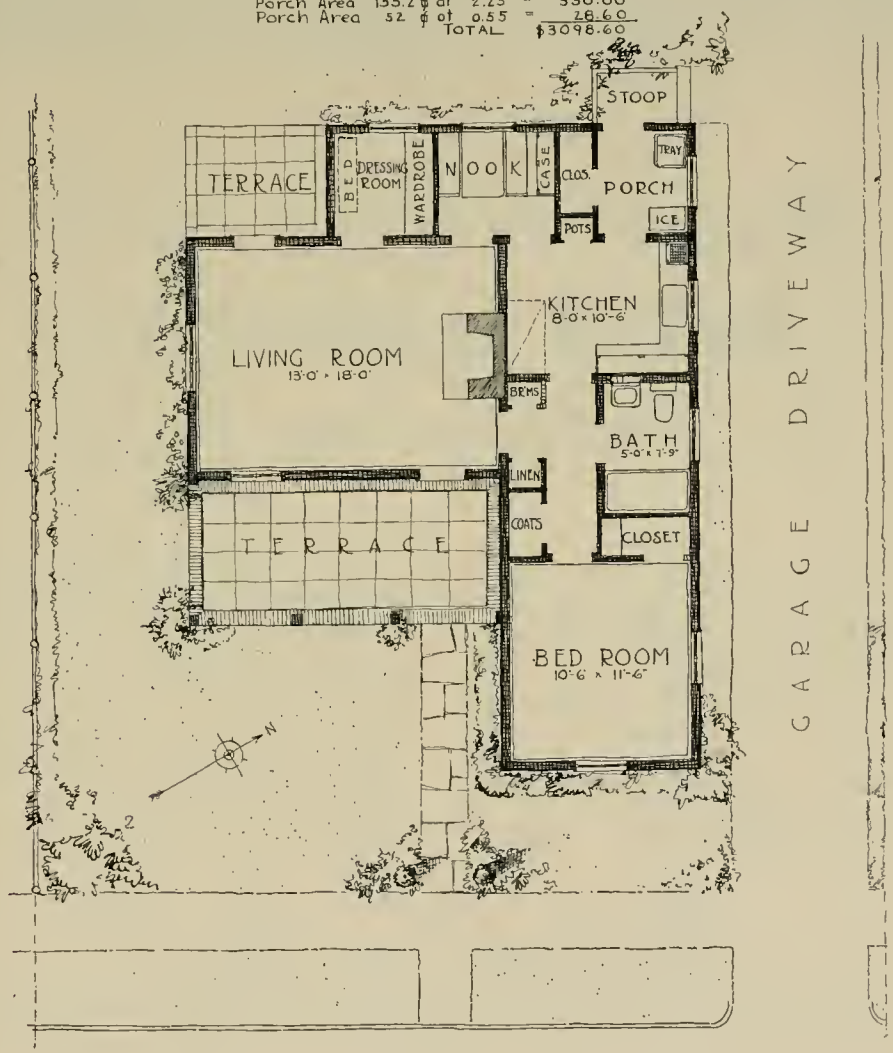


COST ESTIMATE

Room Area @ 777.54	at $3.50	=	$2720.00
Porch Area 155.2 ¢	at 2.25	=	350.00
Porch Area 52 ¢	at 0.55	=	28.60
	TOTAL		$3098.60



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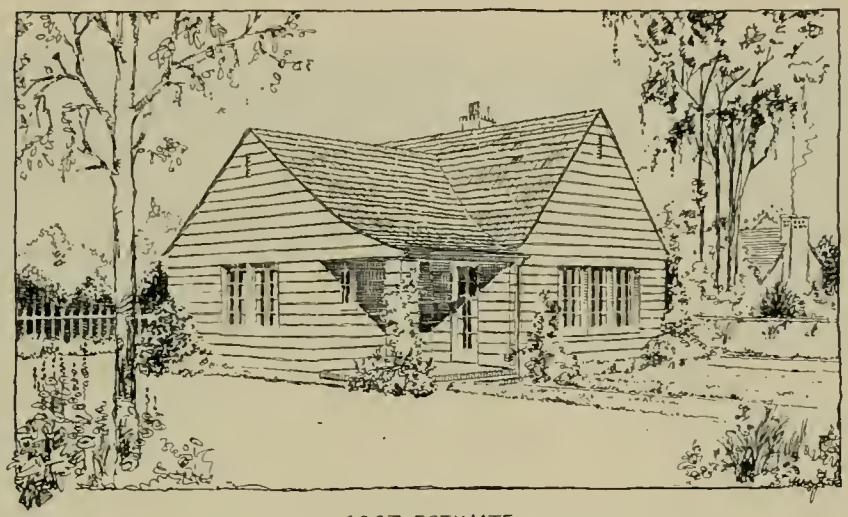

COST ESTIMATE

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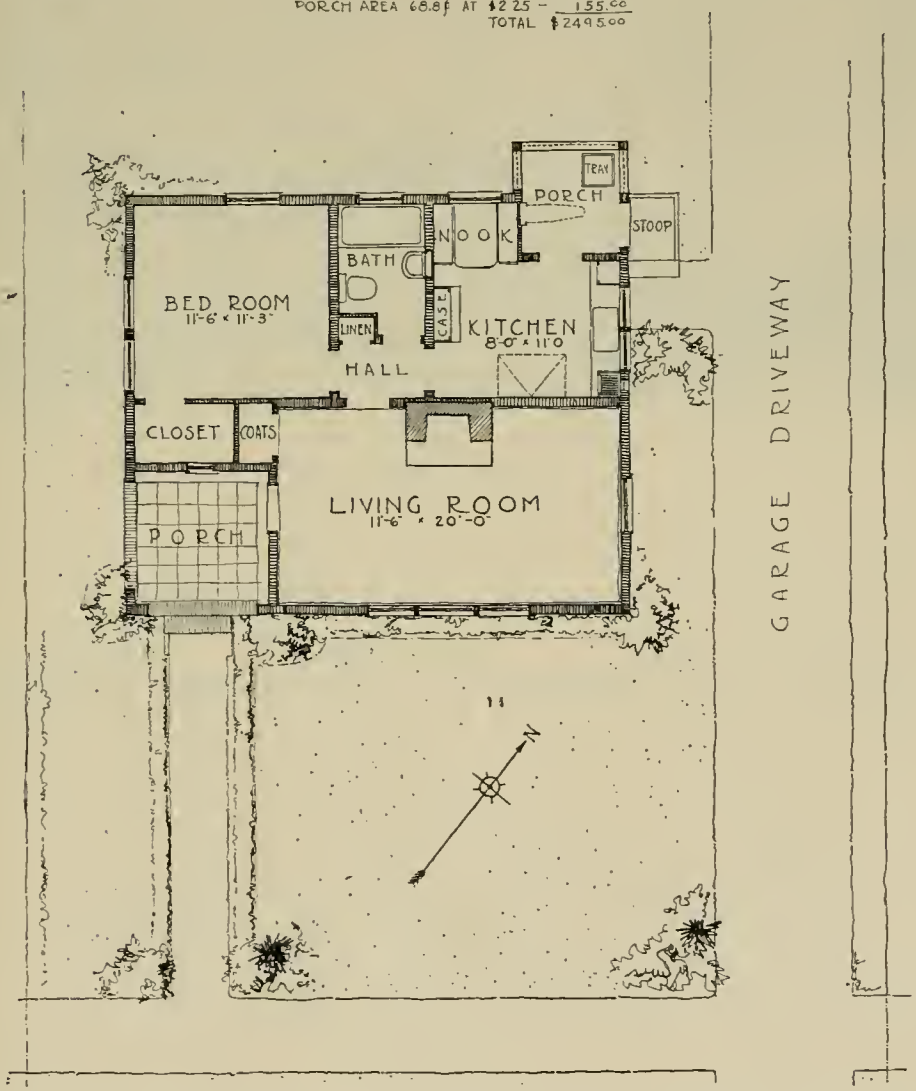

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USING GREEN IN DECORATION

[BY JULIA WOLFE]

A SIMPLE color to use in decoration is green, but actually it is not often used successfully. Where there are other colors, and something is needed to go with them, green is always considered safe. For outside paintwork it is, next to white and brown, considered the most correct. It is the only color that is customary to stain wood—other than natural brown. In fact, it is considered the most harmonious color for everything; and yet one remembers fewer green rooms of distinction than any other color. This is partly due to the fact that many people do not treat it as a color in itself, but only as a foil, to some other color. Without a foil, green is very difficult to handle, but also it is extremely beautiful, and possibly has a greater range of usable shades than any other color, since it spreads from blue through to yellow—pleasantly almost all the way—there being very few shades that are not pleasing to the eye. Of this last, something is said later.

The shades to be avoided—unless one can actively justify their use—are olive, dull sage, peacock and that green which is adopted for billiard cloths. It will be found also that dark greens with a dull surface are not very usable. Dark greens should be varnished and glossy. Pale greens may be mattin surface and, indeed, are better so.

Mixtures to be avoided are:

Bright green and red of scarlet tone—too discordant.

Blue green and blue—these colors together become too tiresome, and green alone is a color that improves with age.

Pale green and dark brown, such as pale green distemper and brown stained oak or other wood; this is most depressing, but dark green and brown are good, and dark green can be used with light brown as well as dark.

Do not use green on ceilings. The reflection will make people look sallow; their high lights will appear green and their shadows purple—a most unbecoming effect.

On the outside of a house green is often used—almost often misused. An exterior green should be soft in tone, as it often has to come in contact with red brick and harmonize with vines. An effective outside treatment is to paint two shades, dipping the brush alternately and so producing a streaky effect. Another good outside treatment is to paint in one green, give a last coat of a different green, and then slightly spray with turpentine. This must be done by a professional worker, as it must not look at all amateurish in any way, being dangerously near this in idea.

Brunswick green outside is delightful after about three years, when it begins to become a lovely verdigris color, but one has to suffer a dull color till then, and this change really means that the old paint is perishing and new is needed.

Occasionally one see a bright green front door set in a white or cream surround. This can be entrancing but, being unusual, it must be admirably carried out. It should be stippled and have the substance of shagreen, and then be very highly varnished with a good varnish.

Pale greens in a scheme of interior decoration are delightful if one uses curtains and decorations to suit, but they are dreary if destroyed by using unsympathetic adjuncts.

The yellower tones of green are beautiful with pale yellow and cream paintwork, the surface being flat if possible. In such a scheme the curtains might be yellow or orange, but all other colors would be pleasant except pink, which is not good with a yellow green as with others. Never use gilding with the yellow greens; use yellow paint instead. Keep gold for the others—also silver. Vermilion in small—very small—quantities is charming with these tones, as it is so closely related to ivory. These yellow greens should not be varnished if it can be avoided, as the varnish is apt to make them more yellow and destroy the green, leaving only a dirty yellow color.

Pale pistachio is a delightful color to use, as also are pale jade and apple green. There is really no dark form of these colors. They are destroyed when darkened. The surface may be flat or glossy. With them, soft pinks will be perfect, also cream and white, and almost any color, except blue. Silvering is excellent with these colors, but gilding, if it is needed, should be as white as possible. One can always choose a whiter gold.

Emerald green is really a trimming color to vermilion in its uses, thin lines and small patches being its utmost use, and then with a matt surface. One sees it sometimes used with whitewash and pale yellow wash, and it looks well, but it has a youthfulness that is difficult to sustain. Emerald taffeta is a beautiful material for curtains in some rooms, and, trimmed with silver braid, will be most effective.

Pale blue greens are best for the country, where they will look almost blue, but will not clash with the color of the trees. Soft blues can be very good with them, and pinks will be delightful, but not vermilion. Gilding will be found most useful, and can be plentifully used with success. Silver is also pleasant, but needs great care not to become morbid. Pale blue greens are good with a glossy surface and excellent stippled.

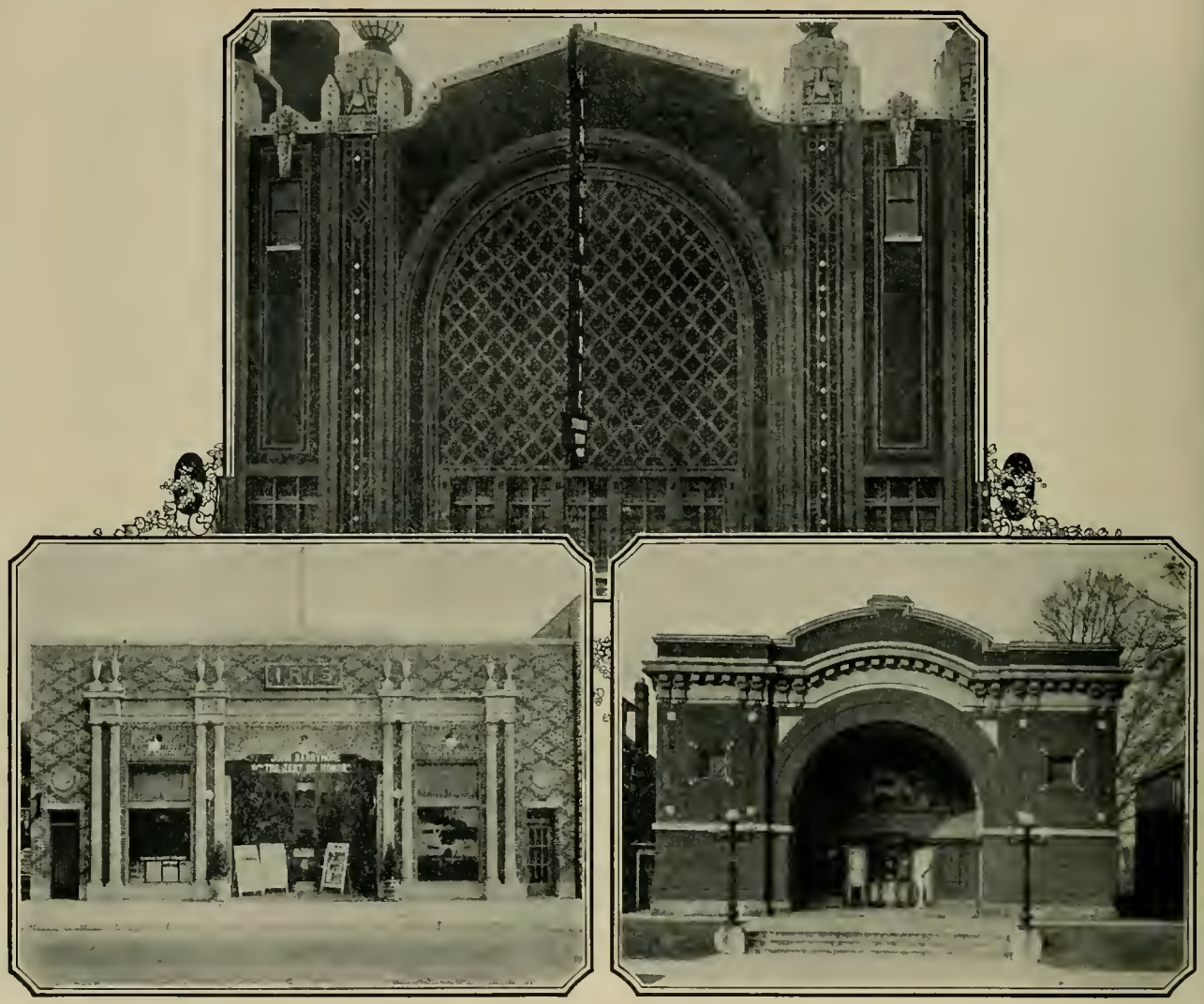
The darker shades of green are good, but very few. Olive is awful, sage is dull, and dark blue green becomes an inky color at night; so one is left with small choice. There must be some variation somewhere, either by stippling, by the introduction of a different tone on the doors and woodwork, or by making the color streaky in surface. All dark greens should be glossy, unless there is a definite idea in keeping them matt.

Bright dark green is a good color to use with dark polished oakwork.

In a green room, whether it be dark or light, one does not have the delightful play of reflections that are given by other colors (the shadows in a pink, yellow or blue room will be mauve), and one's curtains, etc., will be lost, and reflections are mud-colored. This is probably due to the fact that green is a mixture of blue and yellow and the addition of a third color makes a messy effect; but blue curtains will affect the color, and so will orange or yellow—these latter usually badly.

Green materials are very useful to create a feeling of freshness in a room. A chintz with a bright green ground will be found invaluable in any room to cheer it—a bright green ground, not a dull green. Dull pale green in chintz does not tell much, though in silks, velvets and damasks it is beautiful, and will go in almost any room. A green pattern, unless it is very dull, will not give much color, except when the green is emerald, as most greens are modest and do not assert themselves overmuch unless in bulk.

Pale pistachio and jade and apple are pleasant in smooth cloth which will hang well as curtains, and will be excellent for chair seats. Dark green cloth is displeasing unless very smooth, and used very full in curtains.



Above, Detail of Motion Picture Theatre, Chicago Heights, Illinois, Henry L. Newhouse, Architect; at left, Iris Motion Picture Theatre, Los Angeles, California, Frank Meline Co., Designers and Builders; at right, Motion Picture Theatre, Columbus, Ohio, Tresselt & Bassett, Architects

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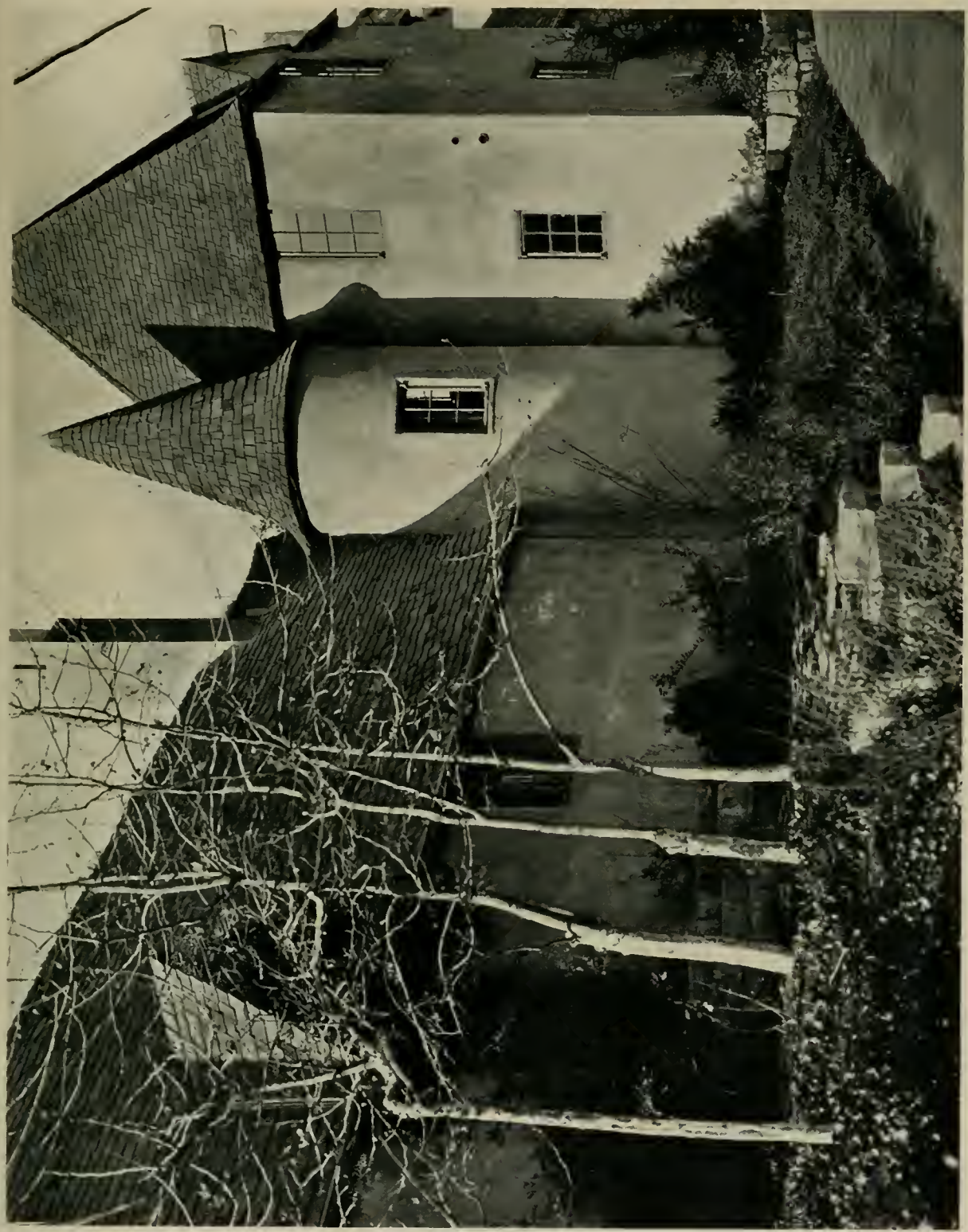

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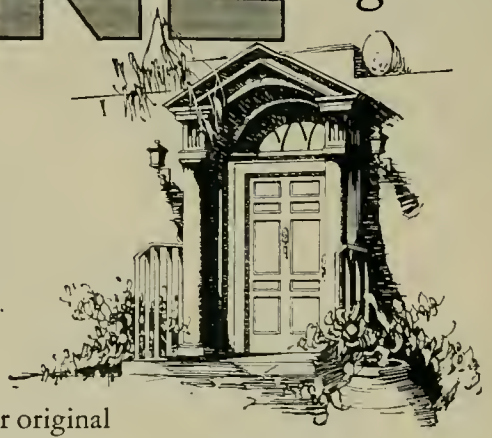

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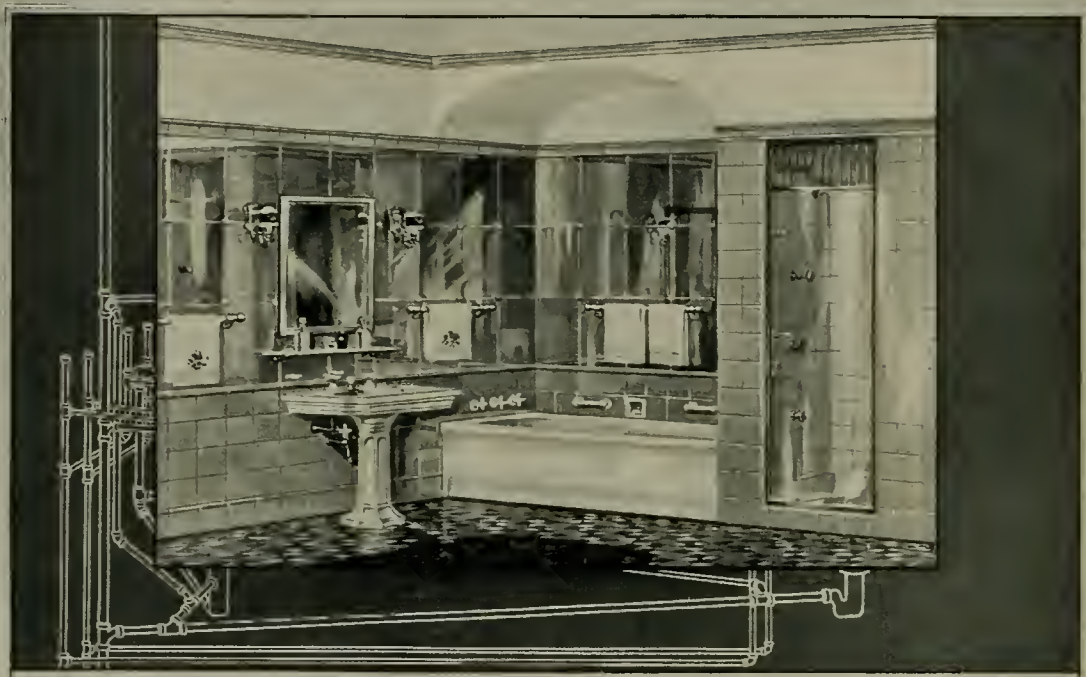

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NEXT MEETING

The next meeting will be held Tuesday, September 15, 1925, in the rooms of the San Francisco Architectural Club, 77 O'Farrell street, at 6:30 p. m. Dinner will be served at 75 cents per plate. There will be further notice regarding this meeting.

MAY MEETING

The regular meeting of the American Institute of Architects San Francisco Chapter was held on Tuesday evening, May 19, 1925. The meeting was called to order at 8 p. m. by President J. S. Fairweather. The following members were present: B. S. Hirschfeld, William Mooser, J. Reid, Jr.; E. Hildebrand, G. F. Ashley, Morris M. Bruce, S. Schnaittacher, Harris Allen, J. S. Fairweather, and A. J. Evers.

MINUTES

The minutes of the previous meeting were approved as published.

OLD BUSINESS

The Secretary reported that the resolution regarding height restriction had been presented to the City Planning Commission.

COMMITTEE REPORTS

Mr. J. Reid, Jr., reported progress in the work of the Industrial Relations Committee.

Mr. S. Schnaittacher, Regional Director of the Northern District, reported on the Exhibition and 58th Annual Convention of the American Institute of Architects in New York City. Moved, seconded and carried that the report be received and published.

The Secretary reported the election of Mr. James H. Mitchell and Mr. Harold Ferree as Associate Members of the Chapter.

NEW BUSINESS

After a discussion of the possibilities of programs for the remaining meetings of the year, it was moved, seconded and carried that the meetings be placed in charge of various architectural offices, leaving the arrangement of program to them. The President announced that he would appoint a committee.

The Board of Directors recommended to the Chapter that the deficit of approximately $50, incurred by the committee in charge of the Chapter exhibit at the Convention in New York, be met by the Chapter treasury. It was moved, seconded and carried that this recommendation be accepted by the Chapter.

The Secretary reported that $150 had been presented to the jury of the recent Small House Competition as a token of appreciation from the California Redwood Association. This amount was subscribed to the Educational Fund of the Chapter by the members of the jury, Mr. Earle B. Bertz, Mr. Harris Allen and Mr. Ernest Coxhead.

There being no further business, the meeting adjourned at 8:50 p.m.

Respectfully submitted,

Albert J. Evers, *Secretary*.

REPORT OF DELEGATES TO A. I. A. CONVENTION

Gentlemen:

The undersigned respectfully begs to submit the following as a Report of his attendance as a delegate to the 58th Annual Convention of the American Institute of Architects at New York, April 20 to 24, 1925.

The San Francisco Chapter was entitled to six delegates and was represented at the Convention by R. A. Herold, James T. Narbett and Sylvain Schnaittacher, who further held proxies for J. S. Fairweather, Wm. C. Hays and Ernest Coxhead, who were unable to attend.

It is unfortunate that this Chapter was not fully represented, as the influence of the Institute can only be established and extended by such contacts as are made possible by the conventions and like gatherings. The good-fellowship and social intercourse which prevails at these meetings creates a better understanding and a more sympathetic attitude toward our confreres in other parts of the country and a full realization that our problems are alike.

At the outset it is necessary to state that too much praise and appreciation cannot be expressed for the admirable arrangements provided by the New York Chapter, the Architectural League and the Convention Committees, for the direction and entertainment of the delegates, Institute members, their wives and guests. The hospitality afforded was unbounded and doors were opened to the visitors for the view and inspection of places ordinarily considered inaccessible.

The Convention was opened very impressively on Monday afternoon in the magnificent Court of Honor at the Architectural and Allied Arts Exposition and following the opening exercises, the medal awards of the Architectural League were made in Architecture, Mural Painting, Sculpture, Landscape Architecture and native Industrial Arts. The color note prevailing at this Assembly and at the Metropolitan Museum presentation was no doubt attributable to the success of the Pageant of the Lincoln Memorial at the last Convention and should furnish the most encouraging precedents for the continued use of color decorations for our gatherings.

It may be said that the four days' Convention proceedings were devoid of any excitement, there being no contests, oratorical or otherwise; even the Secretary casting

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the ballot for new nominees and also the re-nominated officials. One morning was given to a symposium under the title of "The Architect's Palette" and was participated in by Messrs. Meiggs and Hewlett and Myron Hunt. The lack of general discussion was partly due to the poor acoustical conditions at the meeting place and also to the attractions afforded by the exhibits surrounding on all sides. However, as a balance to this, a series of luncheons were held and on each day the demand for places far exceeded the capacity for the space in the hotel given over for this purpose. It should also be noted that the general attendance exceeded by over 50 per cent the anticipated number. These luncheon meetings were highly instructive and provocative of the utmost good feeling.

Excursions, theater parties, auto and boat rides, visits to important institutions, were all arranged for and nothing left undone to make each and everyone feel perfectly at home. It must not be assumed from this that the Institute was given to all play and no work. The most superficial review of the various officer and committee reports would indicate an expansive background of conscientious effort by someone and the failure on the part of a Chapter or Institute member to avail himself of the privilege of reading in a convenient form, all the reports and Convention proceedings, is to deprive himself of informative material of the utmost value concerning his profession.

To speak briefly of the reports the following few items are herewith touched upon:

The President's address dealt with an outline of Institute history covering a period of eighty-eight years and the need for educational work within and out of the profession, paying a deserved tribute to Registration Laws as an effective aid toward this end. Mr. Waid also pointed out the duty of the profession as efficient helpers in supporting legislation affecting housing and community planning and also of organization within the building industry.

The report of the Board of Directors was comprehensive and dealt with a variety of topics, notably during the past year the custom has been established of holding meetings of the Executive Committee and Board of Directors in various parts of the country and the advantages of this to the membership and chapters has been fully demonstrated. Following in the line of this policy it has been made the duty of each Regional Director to visit every chapter in his district at least once during the year. There is in the Directors' Report, the answer for the man who asks the question, "What do I get for my $20?" I will not quote the answer but leave it to the curious-minded to find it for themselves. The Board lends its support and approval to the National Council of Architectural and Registration Boards and a survey is being undertaken as to the desirability of the Institute to establish an employment bureau for draftsmen.

Several generous and noteworthy gifts of historical value have been received by the Institute during the past year. It may not be out of place to mention that the Chicago Chapter has been the recipient of a House designed by H. H. Richardson and which is to be used as a Club and Chapter headquarters. The Board also reports the completion of the new "Contract Standard Forms," and I cannot emphasize too strongly the desirability of every member making the fullest use of these documents. The Committee on Contracts having reported the completion of the documents mentioned is making a study of the Contract between the Owner and the Architect and is also seeking to have a conference with the Surety Companies relative to Contractors' Surety Bonds. The Committee on Public Works states that a report of progress is well justified. The Committee on the Octagon Building also reports progress. It is hardly possible to refer briefly to the report of the Committee on Education or the work it has accomplished. It was, however, announced at the Convention "that the work of the Committee has been recognized by the Carnegie Foundation and that the Directors of that Corporation have already voted to provide financial assistance for this excellent work." The Committee on Publications and Public Information has been hard at work formulating a program co-ordinating various agencies of publicity, which was submitted to the Convention. The report of the Scientific Research department should be read by everyone who is uninformed with this phase of the Institute's activities. The report of the Committee on Community Planning covering the past two years, is a document so valuable in its nature that I am at fault to find words to express it. Its presentation of incontrovertible fact and the clearness with which the architect's relation to community planning is indicated merits the most earnest reading and re-reading by everyone interested in this most vital subject.

Reports of the Committees on War Memorials, Small Houses, Industrial Relations, Committee on Earthquake hazards and Pan-American Congress, all contain matters of interest, as does also a minority report, privately printed by a member of the Small House Committee.

Concurrent with the A. I. A. Convention the International Town, City and Regional Planning Conference was held at the Hotel Pennsylvania with a large attendance of distinguished Town Planners from all over the world. Several joint meetings were held at which distinguished visitors spoke. Other meetings held in conjunction with the Convention were the National Council of Architectural Registration Boards, the Producers Research Council and Association of Collegiate Schools of Architecture.

The Convention closed with the presentation of the Institute gold medal to Sir Edwin Landseer Lutyens of the Royal Institute of British Architects and posthumously to Bertram Grosvenor Goodhue; the latter being presented to Mrs. Goodhue. It was a dignified and impressive ceremony at the Metropolitan Museum of Art. The main Foyer was decorated for the occasion with the Chapter banners predominating and further color derived from the multi-colored gowns worn in the procession which preceded the ceremonies.

The Architectural and Allied Arts Exposition was most interesting. The presentation of material from various regional districts was extremely well handled and the Ninth District could with becoming modesty take pride in the material presented and the general appearance of its Exhibit. Considerable space was devoted to the memorial exhibits of Henry Bacon, Bertram Grosvenor Goodhue and our own Willis Polk. It is still a debatable question with the writer as to the linking of an architectural exhibition with an exhibit in which space is sold for commercial purposes, no matter how well the crafts may present their material, but this speck is not even large enough to be the tiniest fly in an ointment of sweetest architectural flavor.

The Ninth Regional District is to be honored by a visit of the Board of Directors of the Institute in California in the early part of December of this year and I trust that the two Chapters will combine in formulating a program which should be of outstanding interest to the Officers and also our own membership, and further, steps should immediately be taken to increase the membership of both Chapters from the large field of available candidates which I believe exists.

Respectfully submitted,

SYLVAIN SCHNAITTACHER,
Director, Ninth Regional District,
American Institute of Architects

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·EDITORIAL·

CALIFORNIA ARCHITECTS

The architectural ability shown in the designs, given in this issue, which received awards and mentions in the California Redwood Association Competition, shows a healthy condition existing in the profession in this state. This is further evidenced by the fact that in two recent nation-wide competitions of designs, for houses using gypsum and brick construction respectively, a number of the prizes were won by California architects.

The greater latitude allowed architects here in their treatment of house planning has probably much to do with stimulating the creative power of our younger architects. This augurs well for the future; an artist develops with maturity, unless he is bound by convention and gets into a rut. The educative value of these competitions, with their attendant wide-spread publicity, is sure to lead to an increased demand for the services of men who are producing "live" architecture.

* * *

BETTER PLASTERING

The campaign for better plastering continues with vigor and is meeting with considerable response. The present wave of interest in plastered surfaces which show the craftsman's art, will certainly recede unless these surfaces stand up. This means "Quality" both in base and surface, and, again, publicity is the only way in which this information can be spread so that proper work may be spe i-fied and performed.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

Of PACIFIC COAST ARCHITECT AND BUILDING REVIEW, published monthly at San Francisco, California, for April 1, 1925.

State of California } ss.
County of San Francisco }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Charles W. Meighan, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the PACIFIC COAST ARCHITECT and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Name of	Post Office Address
Publisher, Western States Publishing Corporation	133 Kearny Street, San Francisco
Editor, Harris Allen,	133 Kearny Street, San Francisco
Managing Editor, None.	
Business Manager, Chas. W. Meighan	133 Kearny Street, San Francisco

2. That the owner is: (If the publication is owned by an individual his name and address, or if owned by more than one individual the name and address of each, should be given below; if the publication is owned by a corporation the name of the corporation and the names and addresses of stockholders owning or holding one per cent or more of the total amount of stock should be given.)

Western States Publishing Corporation, 133 Kearny Street, San Francisco; A. Hoffman, 345 Battery Street, San Francisco; Harris Allen, 133 Kearny Street, San Francisco; H. Collier, 345 Battery Street, San Francisco; N. Brydone-Jack, 133 Kearny Street, San Francisco.

3. That the known bondholders, mortagees, and other security holders owning or holding 1 per cent or more of the total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is. ..... (This information is required from daily publications only).

CHARLES W. MEIGHAN, Business Manager.

Sworn to and subscribed before me this tenth day of April, 1925.

(SEAL) W. W. HEALEY.
(My Commission expires August 29, 1925).

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* * *

INSPECTION SERVICE OFFERED

Because a large number of defective non-guaranteed plumbing fixtures are now on the Los Angeles market, the Washington Iron works, manufacturers of guaranteed fixtures, are offering to send their own representatives out on any building job to check up on the quality of the fixtures which are about to be installed.

* * *

NEW FLOORING COMPOSITION

Five large office buildings now being planned and undeconstruction are to have floors made of Bishopric compor sition, according to J. W. Ford, Jr., president of the Bishopric Mfg. Co. of Los Angeles.

* * *

SAN FRANCISCO ARCHITECTURAL CLUB NOTES

A. D. Jansen and Lawrence H. Keyser had been busy on the days preceding a spelling bee held last month, prying through English, French, Latin and even ancient Greek books. As a result, a long list of very unusual words was selected. Each member failing to spell two words right was let out of the contest, and a handsome box of chocolates was reserved for the winner. One after the other the boys fell under the bombardment of the words, until finally Mr. Weihe remained master of the field as well as of the chocolates.

The work of the atelier has been improving constantly. The boys have plenty of room to work and a library with good books from which to draw their material. Mr. E. Weihe and Mr. E. Frick, the patrons, have been very kind to come to the club more than once a week to give the boys' work their personal supervision and criticism.

C. F. Trudell and H. T. Anderson were given the prizes on the last returned problems.

Mr. Wilton Smith, who won the preliminaries on the big pool tournament and had his name engraved on the silver cup, carried the honors on the finals and was rewarded with a handsome billiard cue.

At the July business meeting the treasurer and two directors will be elected.

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PERSONAL GLIMPSES

IN few professions is the individual so camera-shy as is the architect. Rarely does he receive the recognition that is his due. Never does he seek it. As a result, most of us see only a name or a completed creation of his and glimpse little or nothing of the personality behind it. In this column each month we hope, in some small measure, to heed the cry of "Author, Author," so far as the leading architectural craftsmen of the West are concerned, by presenting photographs of them and sketches from life. Nominations for this "small niche in The Hall of Fame" are acceptable from our readers. [*Sketches from life in this issue by Ramm*]

JOHN REID, Jr.

JOHN REID, Jr., was born in fascinating San Francisco and you would think that a person fortunate enough first to breathe the tang of San Francisco air never could leave it—but he did.

After studying at the University of California, he went to Paris and there, at the National Academy de Beaux Arts, after five years of study, convinced his instructors and his associates that on the map there was such a place as California, gaining the coveted "Diplome of the Government."

He came home and was associated in San Francisco with D. H. Burnham and Company, and for more than a year was designer for the late Willis Polk. He was consulting architect for the San Francisco Civic Center wirh John Galen Howard and Frederick H. Meyer. During this early period, he adhered faithfully to the canons of good architecture and achieved much that gave promise of the greater things to come.

About fourteen years ago, he established his own office and how well he has done his work is evidenced by such school edifices as the "Grant," "Commodore Sloat," "Andrew Jackson," "Pacific Heights," "Mission High School," and a number of others.

His work, all of his work, is that of the artist and embodies much of a personality that charms and captivates those who know John Reid, Jr., the man.

He is vice-president of the San Francisco Chapter, A. I. A.; a member of the American Group of the Society of Architects Diplomed by the French Government. He is a member of the Honor Fraternity, Tau Sigma Delta, and is also afflicted with the job of City Architect of San Francisco, where he has done some good work, although his political enemies think otherwise.

His hobby? Searching the daily papers to see who has usurped his rightful prerogative to the scare-heads.

ALBERT FARR

FROM Nebraska to the Orient is a long jump, in more ways than one, but shortly after his birth in Omaha some time ago, Albert Farr made it. Not alone, of course; in fact, he had no choice in the matter.

He spent his childhood in Japan and returning to California, studied under F. A. Barker, a noted English Architect, of the British Institute of Architects.

He worked for some time with Clinton Day and Reid Brothers and about twenty or twenty-five years ago, he established his own office in San Francisco, since which time he has been contributing greatly to good architecture on the Pacific Coast.

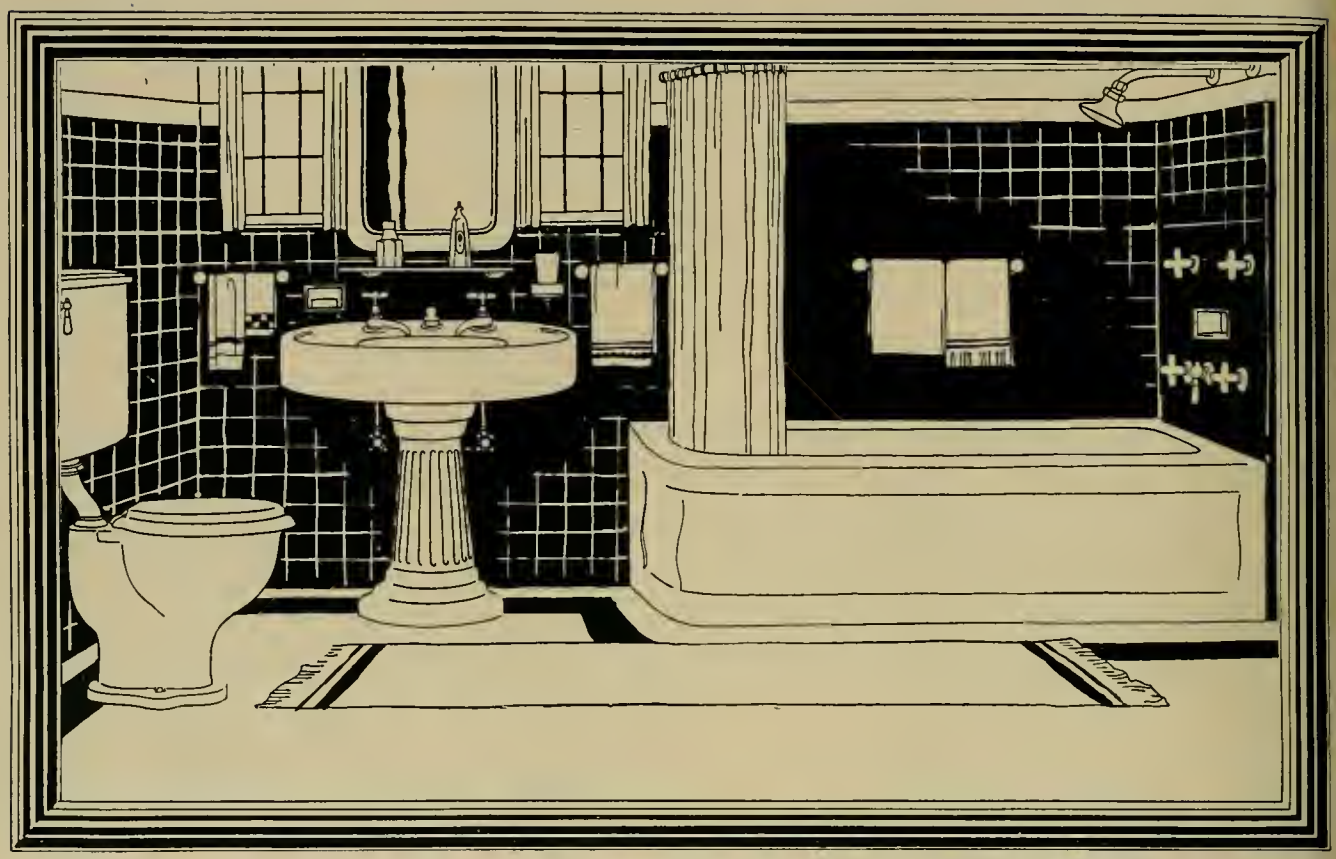
The writer of this brief sketch, in his time, has interviewed statesmen, royalty, professional men, business men and others in all walks of life but, in all his experience, he has never encountered a man so genuinely modest, so shy of recounting his own achievements, as is Mr. Farr. Though he has done many fine things in which any man might take pride, he is loath to talk about them, or himself.

He has specialized largely in homes, not the least of which are those for H. Ward Dawson, Piedmont; Bert Scott, Piedmont; Mrs. Eleanor Uhl, Piedmont; Walton Norwood Moore, Piedmont; Arthur King, Piedmont; Robert S. Moore, Menlo; William Moller, Piedmont; E. J. Schneider, Claremont; and many others in the Northern and Southern parts of California. And all are good.

He has just completed the beautiful George Lewis home in Beverly Hills, Los Angeles.

Mr. Farr cares little for the non-essentials of life; for the things that count, he is an enthusiast. And he is greatly loved by his intimates.

His hobby? Collecting antique furniture. (And it took his interviewer nearly an hour to find out that simple fact.)



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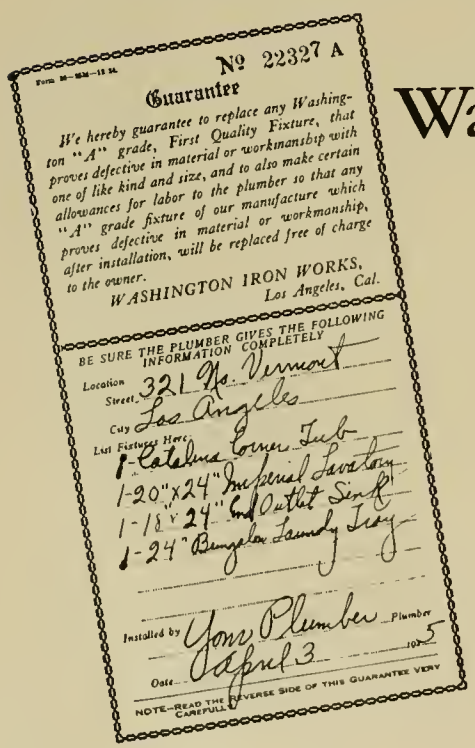

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ANNOUNCEMENT

THE PACIFIC COAST ARCHITECT announces that hereafter it will maintain offices in both Los Angeles and San Francisco.

The Southern California office will be in charge of Mr. Ned Brydone-Jack, for more than a year advertising manager of THE PACIFIC COAST ARCHITECT. He has been called the best trade paper advertising representative on the Pacific Coast, and he is at this time in Los Angeles preparing to open and maintain offices for the service of this magazine's advertisers, subscribers and patrons.

Due announcement will be made in the July issue of the street location and telephone number of the Southern California office of THE PACIFIC COAST ARCHITECT.

* * *

CONTEST FOR SMALL HOMES

A number of Southern California architects and designers have entered the contest for the three best small house designs, being conducted by the California Home Owner and the Pioneer Paper Company, Inc. Cash prizes totalling $750 are being offered, according to an announcement by H. L. Wilber, assistant director of sales of the Pioneer Paper Company. The participants include eight architects who have won prizes in former contests.

* * *

ERECT NEW STEEL BUILDINGS

The erection of new steel industrial buildings and modern brick structures, together with the installation of a new system of overhead transportation, has resulted in an increase of approximately twenty-five percent production efficiency in the Date street plant of the Los Angeles Pressed Brick Company, according to C. C. Cady, assistant general superintendent of the three plants operated by the concern.

* * *

SAN FRANCISCO ARCHITECTURAL CLUB

The Pacific Coast Scholarship fund for architectural students has received subscriptions amounting only to five hundred dollars. However, when the practicing architects come through with their promises there will be sufficient money to send one good man to Europe next year.

Great praise is due to the Entertainment Committee of the San Francisco Architectural Club for enlivening the club spirit and showing the boys a good time. A card containing a schedule of diversions, such as dancing, banqueting, hiking, etc., was sent to each member and they were asked to check their favored diversions. It was found that the boys much preferred banquets and hikes.

As a result the Entertainment Committee has arranged a banquet at the Lick Grill for May 28, and a hike to Willow Camp later in the season. The banquet will be flavored with many spicy stories. Each member has been asked to have his favorite story on tap to be sprung in rotation. Judging from the past the hike to Willow Camp should be more than a success.

* * *

REMOVAL NOTICES

Louis E. Korn, Architect and Engineer, announces the removal of offices from 988 Northwestern Avenue, to 910 and 911 Financial Center Building, Seventh and Spring Streets, Los Angeles. Manufacturers' literature, catalogues and samples desired.

* * *

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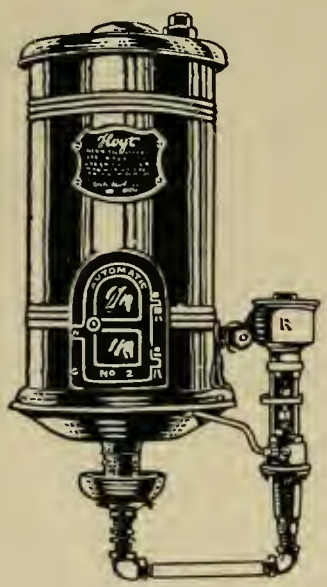

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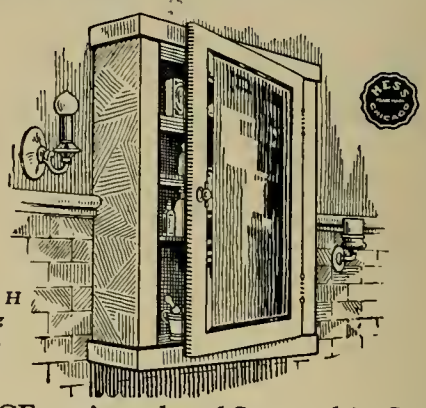

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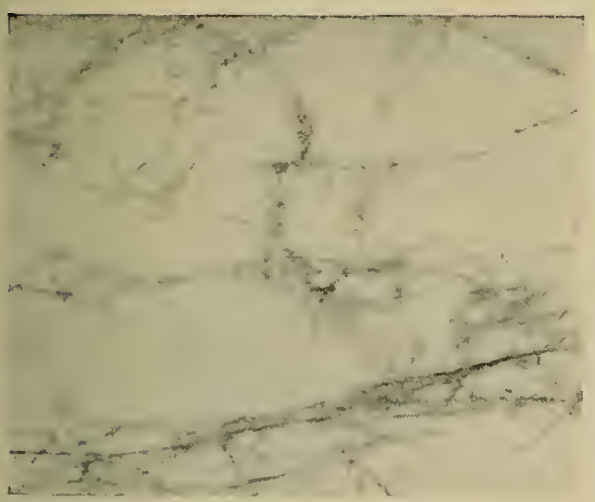

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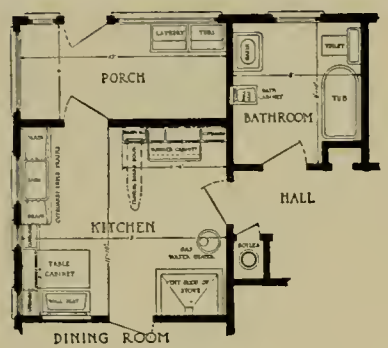

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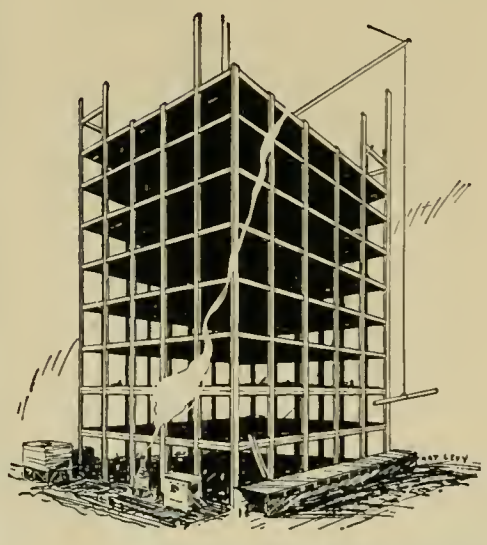

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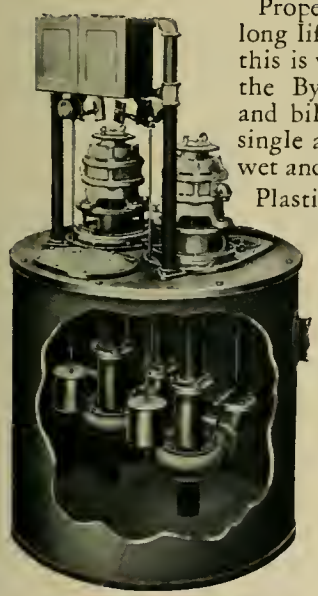

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CALIFORNIA PRODUCES BRICK

No other state in the Union comes as near to producing all its requirements in brick and clay products as does California, according to Robert Linton, General Manager of the Pacific Clay Products, who addressed the State-wide Mineral Conference held May 15 at the Chamber of Commerce Building, Los Angeles.

* * *

MILLWORK MEETING IN JUNE

It is announced that the quarterly meeting of the Millwork Institute of California has been postponed until June 12 and 13. It will be held at the Hotel Californian, Fresno, California.

* * *

Much favorable comment has been aroused by the effective new insignia designed by H. T. Didesch, Managing Director of the Millwork Institute of California. Under the title "Renewing a Pledge VIII Centuries Old," the Institute has issued an attractive little booklet, which is quite interesting as it tells the story of the insignia, as adopted, and explains the historical background found in the emblem.

The booklet is too lengthy for reproduction in these pages, but may be obtained by those interested upon application to the general offices of the Institute, 631 West Ninth Street, Los Angeles.

* * *

USING GREEN IN DECORATION

Damasks may be in all tones of green and be delightful, and a few colors of this material are good with oak panelling or with white paint.

Green rep is almost historical, but it is usually a dismal failure; when successful, however, it is emphatically so. A gold room with green rep curtains fringed is noticeable.

There are lovely horsehairs for painted dining-room chairs, which will always look fresh.

Green should hardly ever be used in the country, where ample is supplied by the foliage. It is a town color for west, south or east rooms, and not for the north, unless mixed with pinks and oranges.

* * *

LOS ANGELES OFFICE

The Los Angeles office of the Pacific Coast Architect is now located at 117 West Ninth Street. This office, in charge of Mr. Ned Brydone-Jack, is prepared to care for all matters in connection with editorial, advertising or subscriptions.

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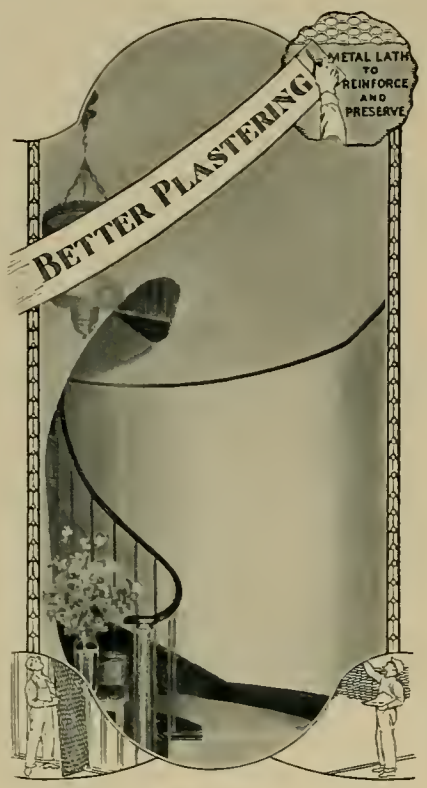

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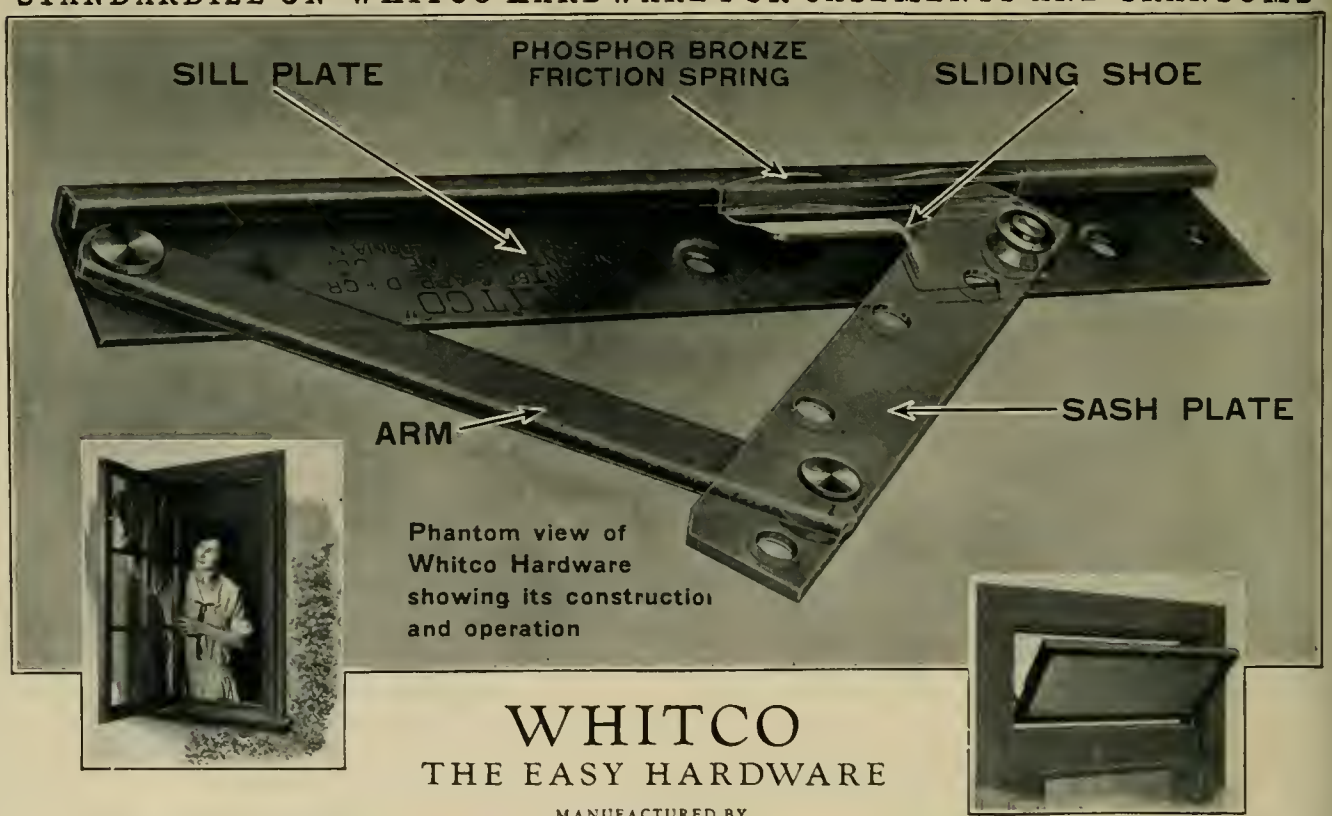

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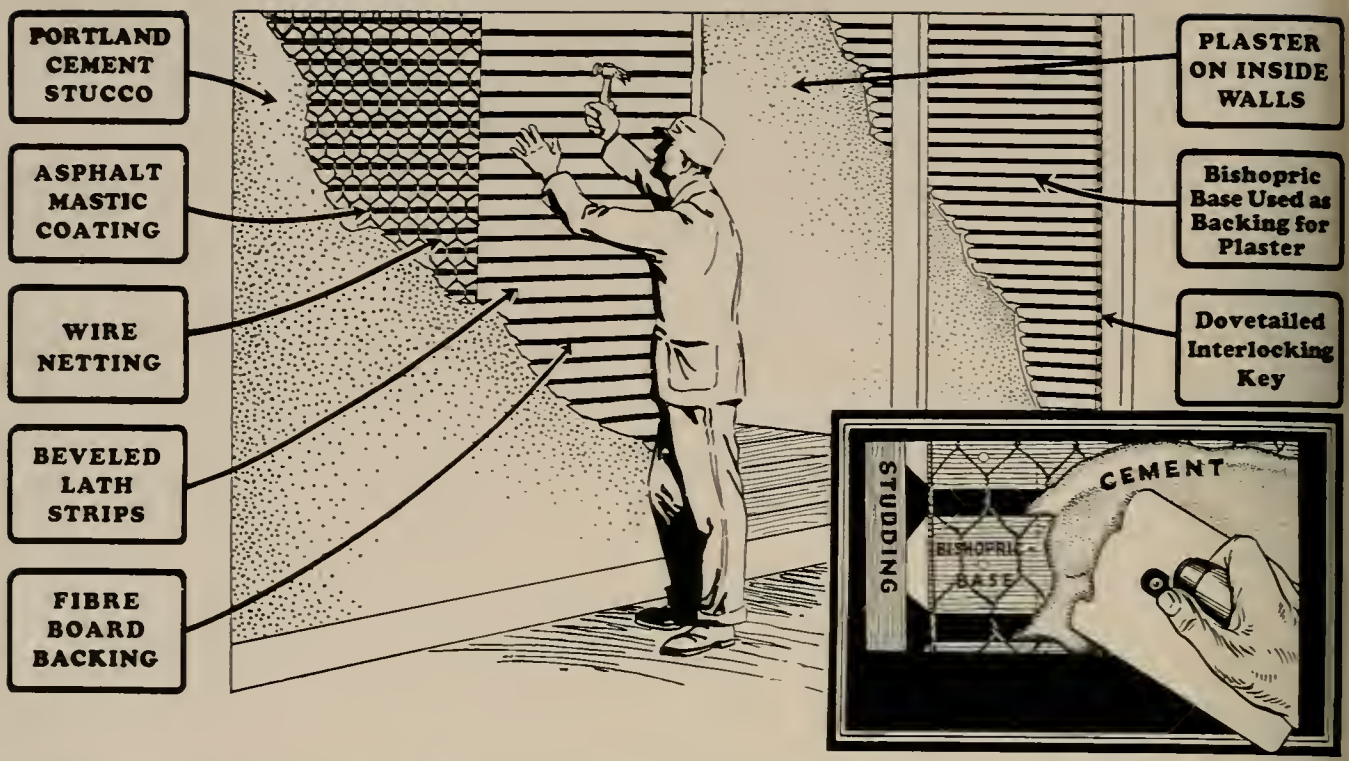

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BREAKFAST ROOM, RESIDENCE OF AUSTIN McFADDEN

THE WORK OF WEBBER, STAUNTON AND SPAULDING

BY HARRIS ALLEN, A. I. A.

IN THESE days of jazz and jumble, when the hysteria which is an inevitable aftermath of a great war has not yet subsided, when the natural exuberance of youth runs wild in every direction, it is noteworthy—and refreshing—to find young men doing work that is restrained, thoughtful, and yet far from being commonplace or stereotyped. Webber, Staunton and Spaulding are three quite young men who appear to be proceeding consistently and harmoniously along the straight and narrow path of architecture, avoiding the temptations which must frequently occur. For clients today are eager for novelty, and the glittering butterfly of the picturesque and bizarre flutters enticingly across the way. It is not always easy to resist succumbing to this fascination, even for some of us who are old and weatherworn travellers.

So far, however, the work of this firm displays a sobriety and a firmness of judgment which is surprising and significant. It is not that a picturesque ensemble is not achieved. That is far from being the case. But it is quite

RESIDENCE OF GEO. R. BURY

evidently not deliberately attempted. What happens is, that conditions, requirements, relationships, proportions, are all carefully studied and valued, and their structural expression worked out in terms of the utmost directness and simplicity—I had almost said, sternness.

They have not hesitated to avail themselves of the recent re-discoveries of the beauty of texture and color, in stucco, tile, accessories; but the main impression their buildings make is one of substance, of suitability and strength. There is no frivolity in their designs, albeit an excellent sense of proportion and balance.

Both the McFadden and the Bury houses, illustrated in this issue, are all but massive in their structural solidity, but are so logical in development that they do not seem clumsy, small as they are. It is interesting to note that the sense of scale is unbroken, in mass or detail.

The San Marino School preserves the same salient features, although the detail of its main entrance is somewhat incoherent and could have had more study profitably. As the drawings for the Plaza at Palos Verdes evidently were intended for presenting the scheme and not for final plans, it need only be said that they show a breadth of treatment that should result in a very successful group of buildings.

The interior views here shown have similar qualities to the exterior facades. This results in dignity and restfulness, but also in some lack of the domestic feeling that should be present. In fact, there is the suggestion of a country club at its best. It often happens that an architect "arrives" first with his exterior compositions. As this firm grows in experience, their work is sure to become more mellow and rounded—they have the basic essentials.

DRINKING FOUNTAINS INCREASE

The demand for sanitary drinking fountains continues to show a marked increase this year, according to A. G. Haws, of the Haws Sanitary Drinking Faucet Company, of Berkeley. The company manufactures a variety of models, designed to meet every requirement. The factory has been one of the notable successes of recent years in the Bay District and its products are in use in factories, schools and buildings throughout the Western states.

FOR LUMBER STANDARDIZATION

Through the representation of Emory Standord Hall and Sullivan W. Jones, the American Institute of Architects is taking an active part in the national movement for lumber standardization. Present standards do not conform in every small detail to all the desires and preferences of any one group. But it is reported that a forward step has been taken.

Two Good Moves

To render better service to its many patrons and friends in Northern California, the San Francisco general offices of

The Pacific Coast Architect

have been moved to Suite 1313-1314 thirteenth floor, in the Claus Spreckels Building, which is centrally located at

703 Market Street
San Francisco

There is no change of ownership, management or personnel, and the editorial policy will continue under direction of

HARRIS ALLEN, A.I.A.

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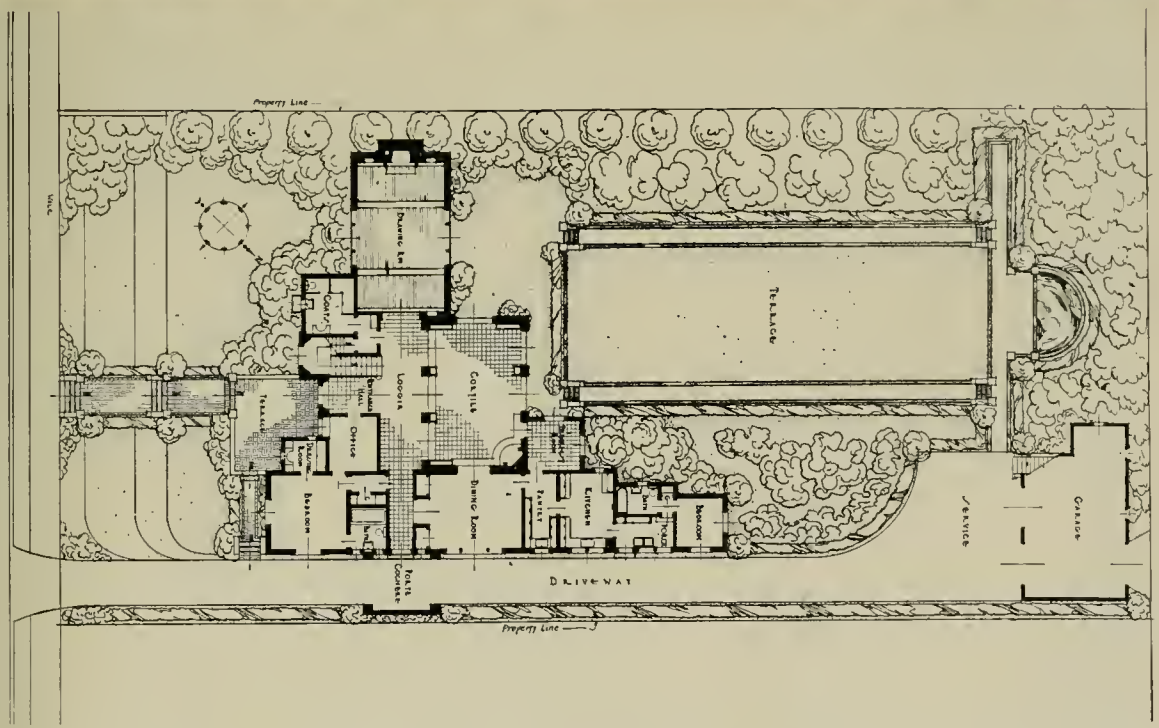

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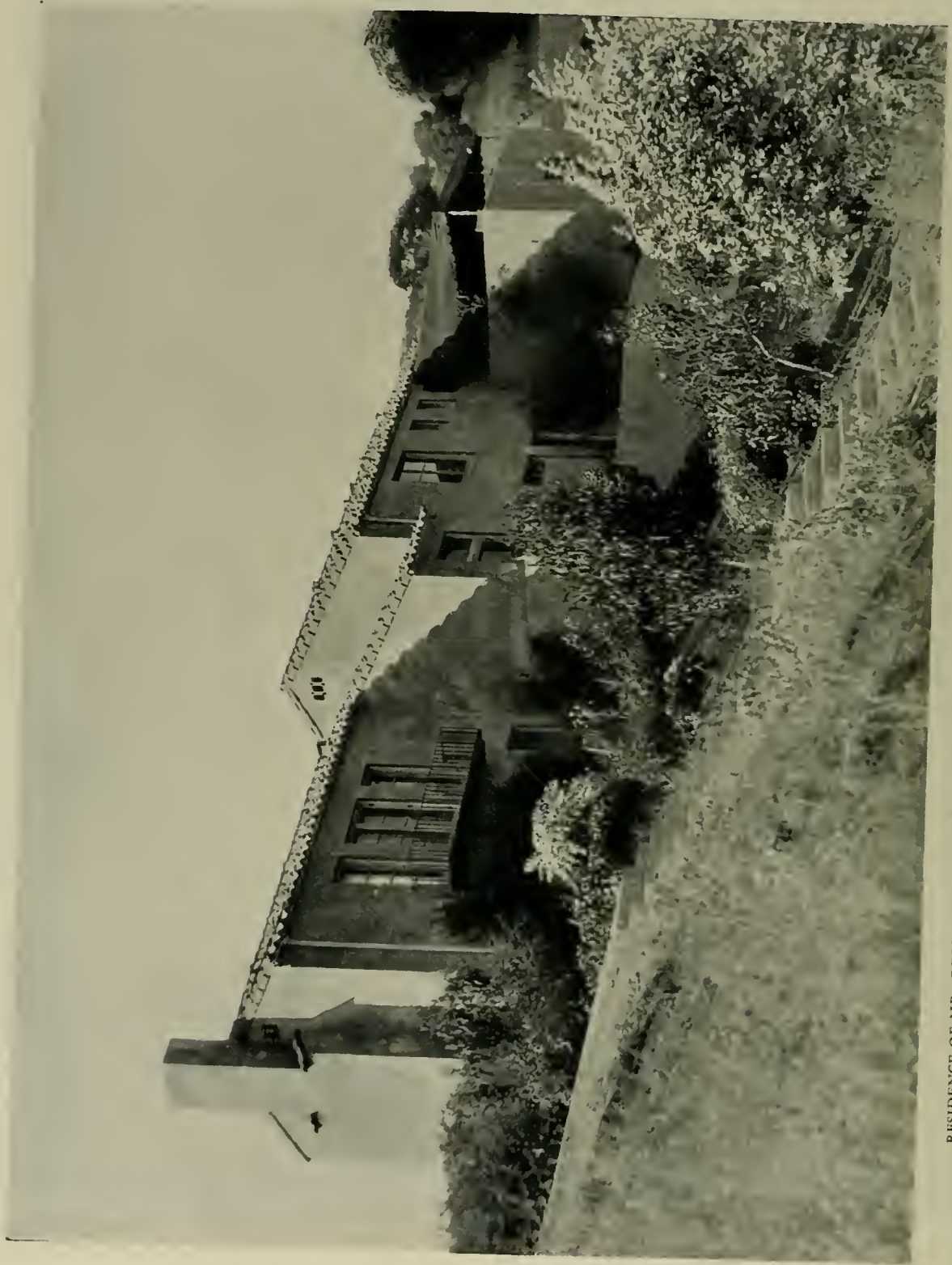

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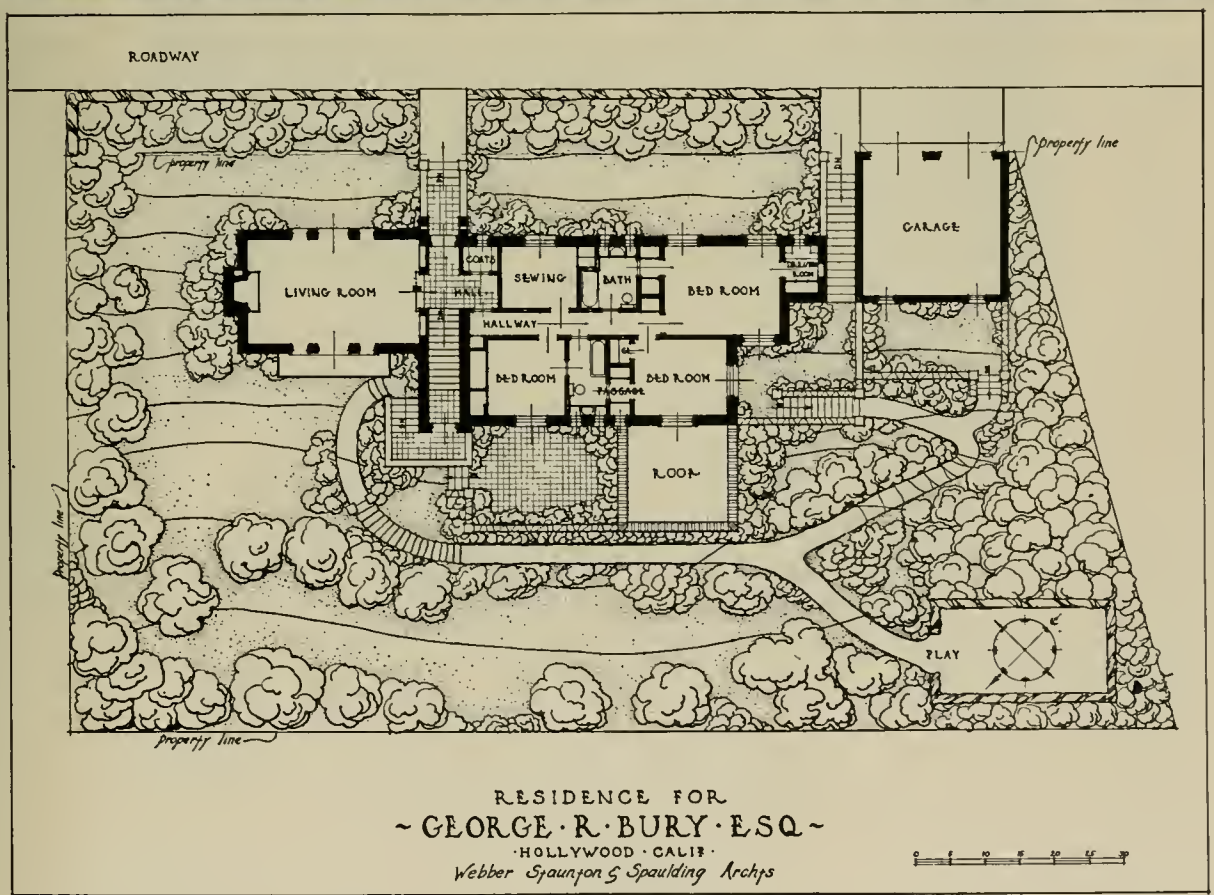

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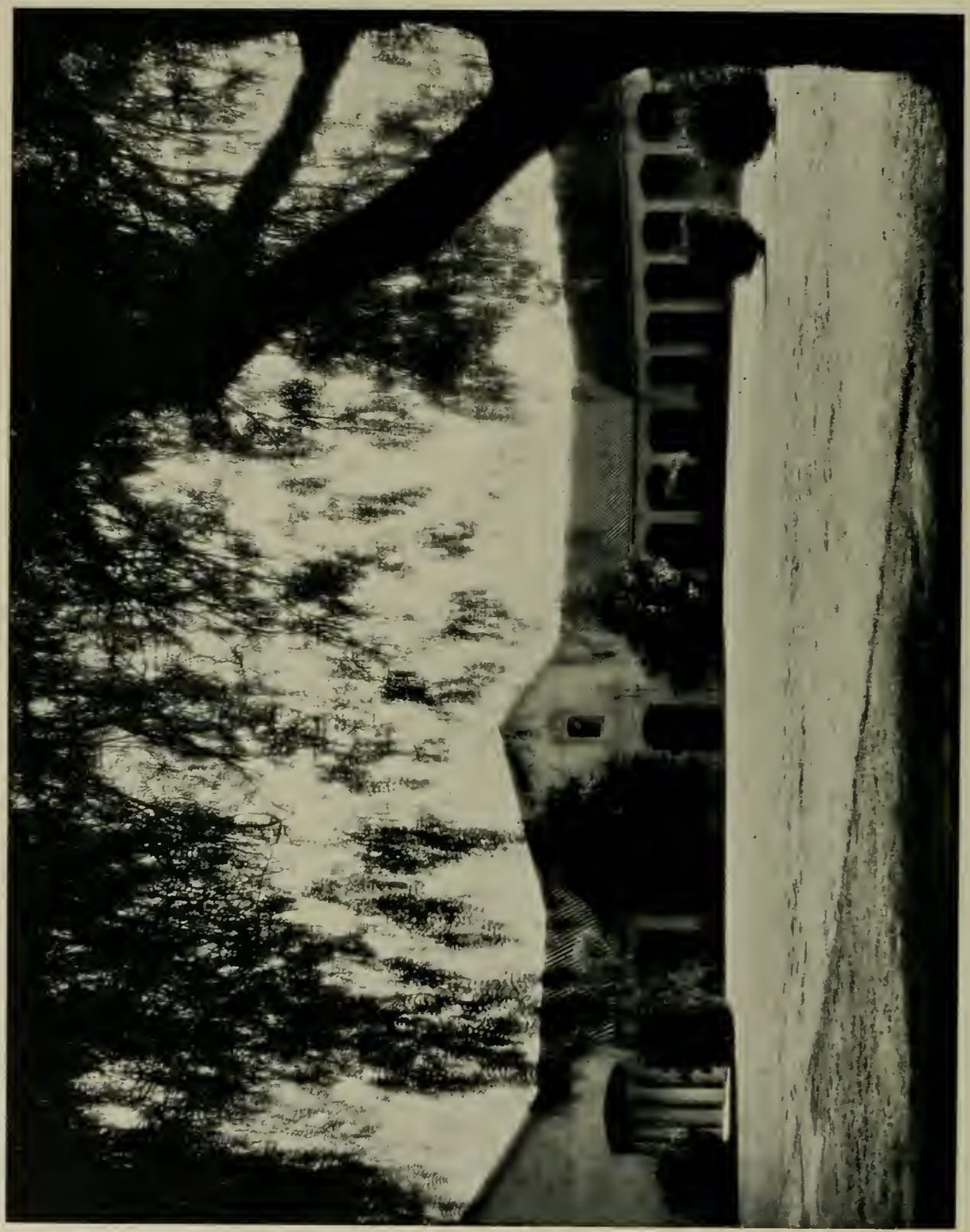

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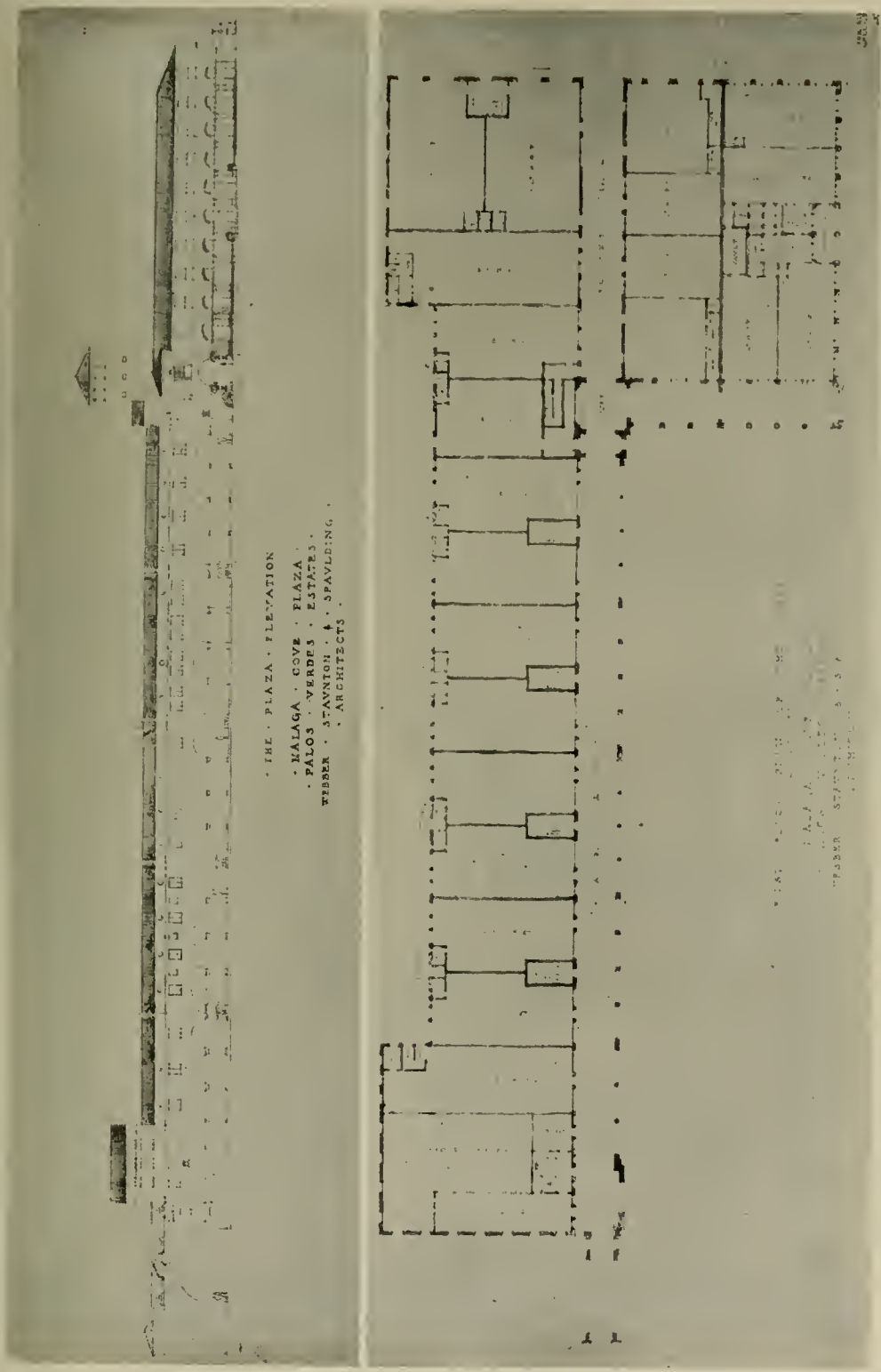

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EL MIRASOL "THE SUNFLOWER"

BY FREDERICK CLIFT

WHILE stopping at El Mirasol a few years ago, it occurred to the writer that he would like to own the place, so quietly distinctive, and to lavish on it thought and care which would make it unique. His experience with the Clift Hotel in San Francisco had convinced him that what lifts one hotel above another is atmosphere—a something intangible, but real, which surrounds the place like an aura. The ownership passed to him in 1920.

To Albert Herter, the well-known artist, came the idea of El Mirasol as a home-hotel with a limited number of guests, using the former residence of Mr. Herter's mother as a nucleus for a group of guest bungalows. This residence was one of the most notable places in the Channel City. Located directly opposite beautiful Alameda park, the grounds occupying an entire city block and lying on the direct route to the Old Mission, its stately proportions made of it the most conspicuous landmark in the entire city, aside from the Mission building itself.

The house, designed by the well-known New York architectural firm of Delano and Aldrich, is massively built of stone and brick, with plaster exterior; and with its beautiful patio surrounding a court centered by an exquisite marble fountain, is one of the most perfect and striking examples of Spanish architecture to be found in all California.

It was turned into a bungalow hotel, early in the spring of 1914, the initial plan calling for eleven bungalows, of plaster exterior with arcade verandas and tile edged roofs to harmonize in exterior appearance with the main house, which was, at the same time, being remodeled to provide a central dining room, lounging rooms and office. Three bungalows have since been added. Its success was immediate and absolute, and during the time it has been open, it is scarcely too much to say that it has housed more people of social and financial prominence, not only from New York, Boston, Chicago, Philadelphia and other American cities, but from Europe as well, than any other hotel of equal size in the United States. As a well-known Philadelphian remarked, "El Mirasol is as well known in the clubs of the East as the Waldrof of New York; and better in a way, inasmuch as El Mirasol also stands for California."

To attempt to describe this achievement in terms applicable to the ordinary hotel, is to convey no slightest conception of what it really is. With a boldness in the use of color hardly equaled elsewhere in America, there has been produced an effect, at once brilliant and restrained.

As one enters the front door, the attention is momentarily diverted from the immediate surroundings, as the eye catches a glimpse of glowing color in the hotel park, around which the bungalows are grouped, straight on through the patio and across the arcade beyond the fountain; but the beauty of the interior is compelling, and very quickly claims our entire attention.

Standing in the midst of the lobby, one looks to the left, through the main dining room, to the "Peacock Room," a smaller dining room which takes its name from two magnificent hand-painted panels. This room is hung with choice textures, the floor a beautiful design in orange and blue, the tables and chairs corresponding. The "Peacock Room" was designed by Delano and Aldrich and was added to the main house a year ago to meet the growing demand made upon the management by those desiring to take advantage of this beautiful setting and unique service in entertaining; and during the season there are few days when it is not the scene of smart luncheons and dinners, for which style of entertaining it has become very much "the thing" among the elite of Santa Barbara and Montecito.

To the right from this vantage point, the view is through the library, which, with its large collections of books and periodicals, and a cheerful fire always blazing, is one of the favorite lounging places with the guests. Beyond this is the drawing room, also with an open fire,

and the walls hung with many of the original collection of pictures, while still further beyond is the card room, so absolutely aglow with warmth and color as to impress one immediately with the appropriateness of the name "El Mirasol" (The Sunflower), and architecturally balancing the Peacock Room at the other extremity of the main front of the building.

Stepping from the lobby directly ahead the visitor finds himself in the glassed-in tea room, where tea is served each afternoon from four to six o'clock, to the accompaniment of the tinkling fountain just without; and opening from this on the right is the open cloister, gaily furnished for lounging: a favorite out-of-doors rendezvous and for afternoon tea in warm weather.

Passing out of the patio, one is at once in the midst of El Mirasol park, with the vine clad bungalows surrounding, and, beyond, a magnificent view of the Santa Ynez mountains. So quiet and peaceful is the whole effect that one quite forgets that the busy streets are very near, and has the feeling of being in a quiet country garden. Perhaps in no other direction is the fidelity to detail before noted, and the rare taste and skill with which it is carried out, more clearly shown than in this wonderful garden. Although every path is bordered with flowers of endless variety in color, and, as each bungalow is examined separately, it seems to have a flower garden all its very own, yet so skillfully has the whole been composed that not only is the result an impression of absolute unity,

TYPICAL BUNGALOW INTERIOR

but, with all the infinite variety of color, the impression is still of the dominance of the hotel colors—the orange and blue—as definite and unmistakable as it is throughout the entire interior of the main building through which we have been passing.

In the bungalows themselves, each room is a studied harmony of chintz and paint. Beds, chairs, dressing tables, desks—all in a delicate cream color with striping to match the dominant tone of the chintz in each instance—the lighting fixtures of special design to harmonize—the delicate lace bed spreads—altogether produce the effect of a delightful country home.

The patio dining room is of practically the same capacity as the original main dining room, the side fronting the patio being entirely of glass; while the decorations are free interpretations of sixteenth century Persian miniatures. The decorations consist of two large paintings facing each other from the opposite ends of the room, while the five small panels between the lobby doors are filled with paintings of corresponding size. In all of these, the gorgeous colorings of the Persian originals are reproduced in brilliant style. Altogether this room is one of rare charm and affords opportunity to care for the entertaining without encroaching upon the comfort of the guests of the hotel.

Editor's Note: El Mirasol came through the recent Santa Barbara earthquake unscathed, and housed many refugees. A greater Santa Barbara is already rising from the ruins of the disaster of June 29th.

* * *

NEW SPECIFICATIONS PRACTICAL

THE architects of Los Angeles and vinicity are enjoying the use of new specifications recently promulgated by the Blue Diamond Company of that city. It is claimed that everyone who has used these specifications has found them to be extremely practical.

They are four in number, and include Brick Work, Concrete, Interior Plaster, and Cement Stucco. Each booklet covers its subject in detail, taking up each important phase of its particular theme so that the architect has comprehensive working data at hand.

To illustrate: the "Specifications on Cement Stucco" embraces three distinct bulletins. One deals with exterior plaster on frame construction, and the third treats the various popular cement stucco finishes. General data, scope of work, materials used, preparations for plastering and the application are the subjects covered.

It was only after considerable thought and study that these specifications were issued by the Research Department of the Blue Diamond Company, under the direction of Paul W. Penland and Harry V. Adams, architects and engineers. In the compilation of the data, many prominent California architects and engineers were consulted.

* * *

A NEW GUERIN PORTFOLIO

A portfolio of interest to all architects and artists has just been announced by Edward C. Bridgman, Publisher, 240 West 40th Street, New York City.

It consists of full color reproductions, direct from twelve original paintings by Jules Guerin. The plates from which these reproductions have been printed were made with extreme care by the Beck Engraving Company of Philadelphia. The twelve subjects are folio-ed in a buckram binding, 13⅜ inches wide by 18 inches high. The subjects rendered are as follows:

1. The Alamo Mission, San Antonio, Texas.
2. Christ's Church, Alexandria, Va.
3. Old Dutch Church, Tarrytown, N. Y.
4. The Missions, San Luis Rey de Francis.
5. King's Chapel, Boston, Mass.
6. Old Christ's Church, Philadelphia, Pa.
7. St. Paul's Chapel, New York.
8. First Congregational Church, Old Lynne, Conn.
9. The Mission of San Carlos.
10. Old Swedes Church, Wilmington, Delaware.
11. Old St. Peter's Church, Philadelphia, Pa.
12. San Jose de Aguayo, San Antonio, Texas.

It seems almost needless to go into any explanations of Mr. Guerin's work or to elaborate upon his ability as an architectural renderer. The retail price of this portfolio is $25.00, and any information regarding its sale and distribution may be obtained from Edward C. Bridgman, Publisher, 240 West 40th Street, New York City.

* * *

General offices of The Pacific Coast Architect are now located on the 13th floor, Claus Spreckels Building, Third and Market, San Francisco. Telephone Kearny 7794.

* * *

Hudson & Munsell, Architects, announce the removal of their offices to 631 Petroleum Securities Building, south-west corner Tenth and Flower Streets, Los Angeles.

EL MIRASOL, SANTA BARBARA, CALIFORNIA. DELANO AND ALDRICH, ARCHITECT
PHOTOGRAPH BY J. WALTER COLLINGE

BUNGALOWS, EL MIRASOL, SANTA BARBARA, CALIFORNIA, DELANO AND ALDRICH, ARCHITECTS
PHOTOGRAPH BY J. WALTER COLLINGE

CLOISTER LOUNGE, EL MIRASOL, SANTA BARBARA, CALIFORNIA, DELANO AND ALDRICH, ARCHITECTS
PHOTOGRAPH BY J. WALTER COLLINGE

ABOVE: PEACOCK ROOM; BELOW: MAIN DINING ROOM. EL MIRASOL, SANTA BARBARA, CALIFORNIA
DELANO AND ALDRICH, ARCHITECTS. PHOTOGRAPHS BY J. WALTER COLLINGE

ABOVE: LIBRARY; BELOW: DRAWING ROOM. EL MIRASOL, SANTA BARBARA CALIFORNIA
DELANO AND ALDRICH, ARCHITECTS. PHOTOGRAPHS BY J. WALTER COLLINGE

ABOVE: PATIO DINING ROOM; BELOW: PATIO. EL MIRASOL, SANTA BARBARA, CALIFORNIA
DELANO AND ALDRICH, ARCHITECTS. PHOTOGRAPHS BY J. WALTER COLLINGE

SKETCH IN OILS BY ELMER GREY, ARCHITECT

SKETCH IN OILS BY ELMER GREY, ARCHITECT
PATIO OF COLONY CLUB

SKETCH IN OILS BY ELINER GREY, ARCHITECT

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SAVE FURRING—The dead air spaces in the Dickey Mastertile insulate against heat, cold and moisture, usually eliminating the necessity of furring. Its scored surface affords an ideal base for plaster and stucco;

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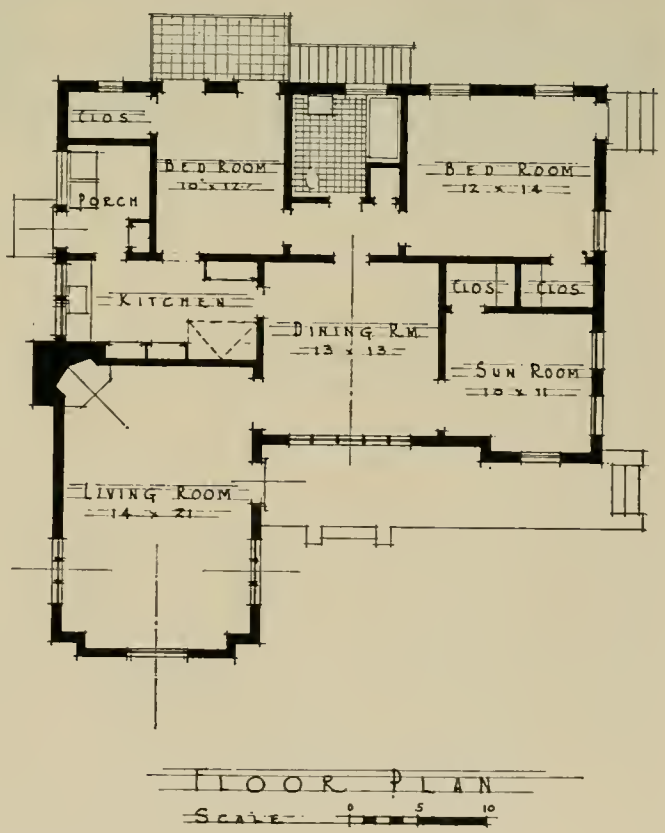

Above, Christian Science Church, Los Angeles, California, Elmer Grey, Architect; at left, St. Paul's M. E. Church, South, Clarksburg, West Virginia, Robert McArthur, Architect; at right, The Union Church, Hinsdale, Illinois, Tallmadge & Watson, Architects.

THE light colored brickwork in these churches, harmonizing perfectly with the stone trimmings, produces a stately effect and permits a variety of treatment, both in wall texture and color effect.

The great number of face brick churches —large and small—in all parts of the country give ample proof of the structural and artistic success of face brick in church buildings; and the skill with which architects are today handling face brick is in no small measure responsible for this distinct trend toward the use of face brick in church architecture.

You will find many splendid examples of the modern use of face brick in "Architectural Details in Brickwork," a portfolio of more than a hundred halftone plates, issued in three series, each enclosed in a folder ready for filing. This series will be sent postpaid, to any architect making request on his office stationery.

"English Precedent for Modern Brickwork," a 100-page book, beautifully illustrated with halftones and measured drawings of Tudor and Georgian types and American adaptations, sent postpaid for two dollars.

AMERICAN FACE BRICK ASSOCIATION

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·EDITORIAL·

Airing a Theory

NOW that school boards and legislators and architects have become all "het up" over the Carbon Dioxide Standard, which demands at least thirty cubic feet of fresh air per minute to very occupant of a school room, and numbers of expensive systems have been installed, along comes the New York Ventilation Commission, headed by Dr. C. E. A. Winslow, professor of Public Health, and knocks this theory into a cocked hat. The commission has found that a small amount of cool, fresh air improves the efficiency and health of pupils. The high temperature necessary to prevent drafts under the old theory increases respiratory sicknesses and decreases working powers.

So passes, presumably, another costly experiment, for the authority of this commission, made up of distinguished engineers and scientists, is impressive. It would seem the part of wisdom to test theories more thoroughly before adopting them on such a universal scale, especially when health is at stake. A suspicion arises that the doughty old Governor of California had some justification for referring to "the fads of educators." Fortunately for us, there is little need for other than natural ventilation in the Golden State, and the prowess of its scholastic athletes proclaims to the world what California air can do.

* * *

Craftsmanship

AGAIN we print examples of fine craftsmanship from the hand of Elmer Grey. This is more than good "draughtsmanship"; it is *original* and not a *copy*. And while a man may be a good architect and still lack the ability to convey his thoughts graphically, it is not an enviable situation. He may be more to be pitied than censured; but like the "Kiwi," the bird who cannot fly, he is out of place. If a man grows rusty in the use of the hand, he is but too apt to slacken also on his mental, creative function, and unconsciously slide into combining and rearranging and adapting until it is no longer a case of craftsmanship, but of craft.

* * *

A Comment from the Lay Press

"Good architecture is not a luxury, but a symptom of happiness, energy and foresight, and where it is lacking, there these things are insensibly lessened, even though the mass of men do not know that it is they lack."

—From "The Times," London.

THE BUSINESS BAROMETER SHOWS BUSINESS GOOD

BY E. C. SMITH
Vice-President S. W. Straus & Co.

BUSINESS and industrial conditions throughout the country and especially along the Pacific Coast are fundamentally sound, and business in practically all lines is steadily strengthening. The building industry was never in more satisfactory condition, and there is probably no safer barometer to follow, in attempting to forecast general business volume, than the statistics of construction.

Building is under way in our Pacific Coast cities to a degree that promises an activity throughout the coming months which may establish a new high figure for the year's total, probably $500,000,000 in construction costs for the 80 major cities of our seven Far Western States. Mr. S. W. Straus, president of S. W. Straus & Co., in a recent interview published by a New York newspaper, is quoted as anticipating a $6,000,000,000 total of building in the United States for 1925.

Business soundness or weakness is always first noted in building. Tightening of money in anticipation of a slowing down of business is always promptly reflected in a curtailment of building plans and general confidence is always immediately shown in new construction projects. Building is an essential and basic industry, but it employs and is dependent upon large investments and it is one of the first indices to reflect fundamental financial conditions.

But we are not entirely dependent at this time upon the tendencies of the building industry for verification of the opinion that business generally is progressing along sound lines. The employment curve shows an increase over the first part of 1924. Workmen are earning more money and manufacturers in more than a score of industries are handling a greater volume of business than last year.

The increase in volume earned by workers is due also to an increase of working hours per week, rather than to higher wages per hour. Almost spectacular gains have lately been reported from the lines of trade which suffered the most last year. The cost of labor, material and practically all essential commodities, is apparently more firmly stabilized at this time than at any period since the World War. The importance of stabilization cannot be too strongly emphasized in an attempt to estimate the general business situation.

Progress is dependent upon harmony in labor circles, efficiency of workers and genuine co-operation between manufacturers and merchants. So long as these controlling factors are kept in working accord there is no need for apprehension, even though slight variations may occur here and there in volume of current business in any given line or branch of industry.

(Continued on page 39)

TRANSPORTATION BUILDING, LOS ANGELES, WALKER & EISEN, ARCHITECTS FRED POTTS, CONTRACTING PLASTERER

THIS class A 12-story concrete loft building shows a striking example of advanced plastering work and the economy and beauty of CALIFORNIA STUCCO for all jobs. The entire exterior surface was covered with a *one* coat dash of CALIFORNIA STUCCO of a permanent sage-green color.

CALIFORNIA STUCCO PRODUCTS COMPANY

SAN FRANCISCO AND LOS ANGELES

SAN FRANCISCO ARCHITECTURAL CLUB

AT THE well attended June meeting of the San Francisco Architectural Club several important questions were again brought up for earnest discussion by the members.

Much interest has been aroused by the project to revive the Pacific Coast scholarship, funds for which are now being collected. The boys of the club are keen to show what their atelier training has done for them and are anxiously awaiting word that the required sum has been raised and a definite announcement of the date of the competition. The fund is gradually growing, but the committee in charge would be grateful if those who have already subscribed and those friends of the club who intend to subscribe would be more prompt in sending their pledges to the secretary or the treasurer of the club.

Another proposition that is engaging the attention of the club is the subject of club rooms. The present quarters have been outgrown to the extent that the atelier can not be accommodated properly and present arrangements do not permit of the social activities the Entertainment Committee would like to arrange .There has been considerable discussion as to whether the club should retain their present home and renovate it to suit new conditions, or seek another location, probably nearer the majority of architectural offices where could be arranged quarters that would better take care of a growing atelier and would also enable the Entertainment Committee to give full scope to an active social program. This problem is now in the hands of the board of directors and a solution will be offered to the members at very early date.

An atelier committee is busily engaged making preparations for a big exhibition of the work of the atelier to mark the close of a highly scucessful and progressive season. This exhibition is to occur in the early fall, probably September, is planned to be one of the most interesting and representative showings of student work that has been held at the club for a number of years. A special effort is to be made to interest high school students and those about to enter the architectural profession in order that they may become acquainted with the club and its great work in assisting the younger draughtsman in pursuing his studies.

ATELIER DRAWING

A new atelier, affiliated with the San Francisco Architectural Club, was started recently in Sacramento under the patronage of Mr. Edward Flanders, formerly of this city and well known up and down the Coast. Through his very capable direction this atelier is doing remarkably well, as is shown by the character of the work done and by the amounts of awards received at each judgment of problems.

THE BUSINESS BAROMETER

[Concluded from page 37]

One of the most encouraging aspects of the business situation today is the disappearance of all spectacular booms and widespread depressions. The important thing is to keep our national commercial machine functioning smoothly. It is necessary for business to safeguard itself against inflation and thus seek protection from deflation. Over-production in any line should be discouraged. A stabilization of production alone can maintain a permanent balance between supply and demand.

* * *

Data of value to testing engineers and others interested in concrete tests have just been published in Bulletin 14 of the Structural Materials Research Laboratory, Lewis Institute, Chicago, "Effect of End Condition of Cylinder on Compressive Strength of Concrete" by Harrison F. Gonnerman. The report is reprinted from the 1924 Proceedings of the American Society for Testing Materials.

PLATE GLASS RECORD

All records for the production of plate glass in the United States were broken during March, when the total output reached 9,773,957 square feet. According to P. A. Hughes, secretary of the Plate Glass Manufacturers of America, the end of the year 1925 will see the establishment of a new twelve-months' production record for the manufacturers of plate glass in this country.

* * *

Plans have been completed by Birge M. Clark, Architect, Palo Alto, for two homes to cost in the neighborhood of $15,000 each. They will be built for members of the faculty on the Stanford campus.

* * *

Charles H. Kyson is president, H. B. Pentland, vice-president and M. L. Barker, secretary-treasurer, of the newly organized Architects' League of Hollywood, which holds weekly luncheons.

Interior of Grauman Metropolitan Theatre, Los Angeles. Done entirely in Concrete. William Lee Woollett, Architect.

TRULY CREATIVE

AMONG advanced achievements in concrete is the interior of Grauman Metropolitan Theatre, Los Angeles.

From lobby to proscenium the conception has been executed in the same basic material used to insure structural soundness and economy.

Especially worthy of note are the rough, form-marked walls with murals painted on them, the great open trusses and massive beams, the decorated columns and the symbolic statuary—all of concrete.

The result is a daring creation indicating possibilities through the medium of concrete undreamed of a few short years ago. And it may well be that this truly creative work will serve as an inspiration for other individual achievements destined, perhaps, to herald a new era in architecture.

* * *

Competently supervised, modern workmen can produce concrete in any form, texture or color the architect may direct. If you are interested, we shall be most happy to send further information. Simply address the nearest office listed below.

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BOSTON	DENVER	KANSAS CITY	NEW ORLEANS	PITTSBURGH	ST. LOUIS
CHARLOTTE, N. C.	DES MOINES	LOS ANGELES	NEW YORK	PORTLAND, OREG.	VANCOUVER, B. C.
CHICAGO	DETROIT	MEMPHIS	OKLAHOMA CITY	SALT LAKE CITY	WASHINGTON, D. C.

PERSONAL GLIMPSES

IN few professions is the individual so camera-shy as is the architect. Rarely does he receive the recognition that is his due. Never does he seek it. As a result, most of us see only a name or a completed creation of his and glimpse little or nothing of the personality behind it. In this column each month we hope, in some small measure, to heed the cry of "Author, Author," so far as the leading architectural craftsmen of the West are concerned, by presenting photographs of them and sketches from life. Nominations for this "small niche in The Hall of Fame" are acceptable from our readers. [*Sketches from life in this issue by Ramm*]

W. B. FAVILLE, F. A. I. A.

TO FEW men is it given to rise higher in their chosen profession than has W. B. Faville, of Bliss and Faville, Architects, San Francisco. Or to retain in greater degree the respect and personal regard of his clients, associates and all who know him.

His career has been a succession of professional triumphs and an inspiration to many. After his early schooling, he was with Green and Wicks in Buffalo, N. Y., later graduating from Boston Tech. For some time thereafter he was with McKim, Mead & White in New York City during a period when that notable firm's staff included many individual names which have since become distinguished in their own right.

It was during his association with McKim, Mead & White that Mr. Faville met Mr. Bliss and thus was born a partnership which has endured in California since 1898, when they established themselves in San Francisco.

Soon after they located in California, the Oakland City Hall Competition was won and another notable work of that earlier day was the St. Francis Hotel, San Francisco.

The Masonic Temple, The Bank of California, Mercantile Trust headquarters, Liverpool, London & Globe Insurance Building, Southern Pacific Building, Matson Building, James L. Flood home are a few of the many notable San Francisco monuments to the talent of Bliss & Faville while they also won the San Francisco Bank of Italy competition and the competition for the State Building. The Hotel Oakland, Oakland, and the Pacific Telephone & Telegraph Building, Los Angeles, are theirs, too.

Mr. Faville has attained national distinction in more ways than one and is the only Pacific Coast architect ever chosen president of the American Institute of Architects. He served with honor in that capacity for two years. He has held most of the offices in San Francisco Chapter, A. I. A., and shares himself, his jovial spirit and the inspiration of his fine mind and faculties with his fellows in many clubs and societies. He is a good citizen, a good neighbor, a good friend and if he isn't a good architect, the American Institute of Architects erred when it made him a Fellow.

His hobby? Deep water! Riding San Francisco Bay ferryboats to and from his home in Sausalito.

CRANE COMPANY ANNIVERSARY

SIX hundred and sixty-five employees, all of whom have served with the Crane Company twenty-five years or more, were the honored guests of the company at the Congress Hotel dinner which marked the opening of the Crane Seventieth Anniversary Convention.

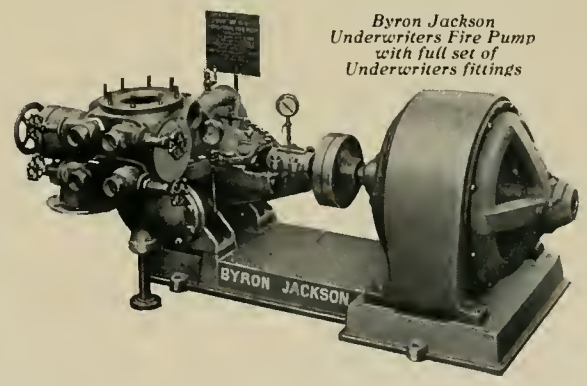
High mark for number of veterans attending went to Bridgeport, Conn., factory. Its special train brought 165 employees, all of whom had passed a quarter-century or more with the company.

Byron Jackson Fire Pumps win Underwriters approval

On June 17, 1925, the National Board of Underwriters approved the Byron Jackson 500, 750 and 1000 Gallon Underwriters Fire Pump.

This approval by the National Board of Underwriters is of particular significance to the purchasers of such pumps in the West as it makes the Byron Jackson Pump Mfg. Co. the only manufacturer of approved fire pumps on the Pacific Coast. For the first time purchasers now have the advantage of local service after installation, eliminating tedious and costly delays.

Byron Jackson Underwriters Fire Pump with full set of Underwriters fittings



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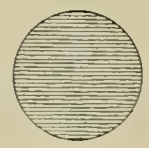
Enameled Effects, Beautiful and Lasting, with Fewer Coats

CALIFORNIA Pines are ideal for all kinds of interior finished woodwork. They dress to velvety smoothness of surface. First coats of paint are easily absorbed, forming a lasting foundation for finishing coats. The light color is easy to "hide," thus effecting an economy in cost of enameling.

Permanency of finish is assured because of the smooth surface, and the grain does not "raise" to disfigure or crack the enamel. The delicately beautiful grain of California Pines produces a pleasing "natural" finish, while staining is highly successful because "muddy" effects are entirely absent.

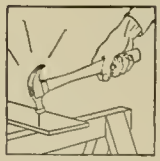
You will find that carpenters like to work with these soft pines because of the ease and rapidity of cutting, and the accurate workmanship possible. The economy of California Pine interior woodwork lies in the lessening of labor for installation and the elimination of wasting material in cutting.

We have just issued for architects and builders a set of California Pine Information Sheets covering all uses of these woods. These data sheets are compiled by a Wood Technologist formerly with the U. S. Government Forest Products Laboratory at Madison, Wisconsin and now connected with this association. He will gladly answer inquiries or supply data for specifications.



Soft, easy-cutting texture and uniform grain of California Pines result in velvety-smooth surfaces under the planer

Sharpest profiles and most finely graduated uniform curves are obtained. Lines and corners are sharp without splintering.



Soft "corky" texture enables nailing without splitting — even up to the very edge. Nails hold firmly.

Grain of California Pines will not "raise" to disfigure or cause cracking or chipping of paint or enamel surfaces.

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A SHORT HISTORY OF BRICK

By M. T. CANTELL, F.R.S.A.; L.R.I.B.A.
Of Cantell & Spencer, Engineers and Contractors, Los Angeles

BRICK, the most durable of all materials used in the construction of buildings, is made of clay. Clay generally consists of alumina and silica, either alone or in combination with a small percentage of other constituents, the chief of which are lime, magnesia, iron and salt. Alumina is however the principal constituent. It makes the clay plastic and becomes very hard when heated, but it shrinks, cracks, and warps in drying. Silica, which is a compound of the two elements silicon and oxygen, exists more or less in all clays in chemical combination with alumina. It is also found in an uncombined state as sand.

This silica alone is infusible, except at a very high temperature, but combined with alumina and a small quantity of oxide of iron it is fusible at a comparatively low temperature. A small quantity of lime in the clay is also a valuable constituent as this diminishes the contraction of the brick in drying. And it acts as a flux in burning, causing the grains of silica to melt, thus binding the material together. But an excess of lime will cause the brick to melt and lose its shape.

The color of the brick also depends upon the varying proportion of these constituents as well as upon the temperature at which the brick is burned. This branch of the subject, however, is too technical for me to deal with in an address of this description, so we will have to leave it in favor of a few more generally interesting items.

BRICK IN ANCIENT TIMES

The use of brick as a building material dates back to prehistoric times. It is in fact next to the oldest material used for the construction of buildings. The only material in use before brick was timber, and this was at the time used for the construction of Lake Dwellings. Stakes or piles were driven into the bottom of lakes and dwellings erected thereon. They were built in this way to guard the inhabitants against the attacks of wild animals and hostile tribes. The only other dwellings during this period, known as the Neolithic, were natural rock caves with a small entrance before which a large stone was placed to act as a door.

The exact date at which brick was used is not known, but it was certainly in prehistoric times. So far as we at present know, civilization dates back at least 10,000 years in the Nile Valley. Written history now dates back about 7,500 years. Prehistoric graves and other ruins of civilized races which are very numerous, date back at least 2,500 years further.

Excavations have led to the discovery of the tombs of King Zer who reigned 5,400 B.C. These are of brick. Other ruins show that brick during this period was very common in house building, the walls being about 2 feet thick. The size of the bricks were 9 inches or 10 inches long, 4½ or 5 inches wide and about 2¾ inches thick—only about 1 inch longer and a half inch wider and thicker than those we use at the present time. The wonderfully preserved condition of these ancient bricks prove beyond doubt the extreme durability and suitability of this material for all classes or building construction. They were found in almost as good condition as when they were placed in position by their ancient builders. But the art of building with brick was far more perfect in the Mesopotamian Valley on the plains of Babylonia.

The main structural industry of this country during the Sumerian period, prior to 4,500 B.C., much earlier than the Babylonian period, was that of brickmaking and building. It was a land of brick buildings, but at this time columns and piers were mostly of cedar brought from Amanus and Lebanon, but when this was scarce brick was used. The roofs were of timber beams with a covering of palm leaves, timber being too costly to use for covering purposes.

THE EARLIEST BURNT BRICKS

In Egypt brick were dried in the sun and used without further treatment. In Babylonia the ordinary bricks were dried in the sun, but the best were burned for additional strength and durability, this being necessary owing to the dampness of the country during certain seasons.

The earliest burnt bricks were 8¾ inches by 5½ inches wide and 2¼ inches thick. These gradually increased during the period to 12 inches by 7¾ inches and 2 inches thick. Three thousand two hundred years B.C. and for many centuries afterwards bricks were 11 inches or 12 inches by about 5½ inches wide and 3½ inches thick. During this early period burned brick was used for the same purposes as we use the best selected hard burned common brick of the present time, such as for portions of walls carrying heavy loads, foundations, piers, lacing courses, facing, drains, paving, and structures exposed to dampness.

Storerooms and tanks were further damp-proofed by being lined with bitumen, which was also used as the mortar for burnt brick. The land produced a plentiful supply of this material. During this age immense walls surrounded the cities, those of the most ancient Babylon, were 9 miles around, 85 feet high, and 340 feet thick, surrouned by a moat which was lined with burnt brick laid in bitumen.

THE HILL OF TROY

The extreme durability of brick is also shown in the excavations of the Hill of Troy. This hill contains the ruins of seven towns, one above the other. A section cut through the hill contains a record of man's progress from the late stone age, about 4000 years B.C. to the height of Greek civilization. In the second town, which was burned down about 3,000 B.C., brick was used. The texture of these show they were made from a clay mixed with a straw. In size they were almost the same as our present brick, which have remained practically the same since about two centuries ago, when a tax was imposed on bricks in England which limited their size in that country to 8¾ inches by 4¼ inches wide, by 2¾ inches thick, with four courses in the wall to measure 12 inches high.

At numerous intervals ever since the first use of brick, attempts have been made to adopt a larger size but these have always failed owing to the greater economy in the manufacture and the laying of the present size.

In Egypt walls were faced with glazed or enamel tile as far back as 5000 years B.C., but glazed or enamel brick similar to those we now have were not used until the ninth century B.C. The art of glazing was known centuries before its application to building material. Glazed pottery dates back to prehistoric times. The earliest relic of this work is a vase made during the reign of King Mena 5,500 years B.C., about the beginning of historic times. Mena's name is inlaid in violet glaze on a green glaced body. Long before this glazed ware was used for beads and amulets, but although the art was so well known during this period, glass was not made separately until the time of Tahutmes II, 1,500 years B.C. The Egyptians

[Concluded on page 45]

Interior View, Elks Club, San Francisco
Architects, Meyer & Johnson, San Francisco
General Contractors, R. McLeran & Co., San Francisco
Painters, Heinsbergen Decorating Co., San Francisco and Los Angeles

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A SHORT HISTORY OF BRICK

(Continued from page 43)

were experts in glass ware, but it was all wrought pasty. The art of blowing glass was not known until the Roman age.

EXPERT WORKMEN ONLY

The Assyrians, after the Babylonians, also built with brick and used cedar for supports, but they faced important buildings with alabaster and limestone imported from the mountains north of Nineveh. The alabaster was used for carved work, instead of inscribing glazed brick and enameled tiles as did the Babylonians.

During these periods expert and fully qualified workmen only were allowed to be engaged in building construction and first-class work only was permitted. These conditions were attributable to the very severe penalties attached to jerry building. In ancient Babylonia the laws governing contractors were to the effect that if a house, or any part of a house fell down and killed the owner, the builder was put to death. If it killed the owner's son, the builder's son was put to death. If one or more of the owner's slaves were killed, the builder had to restore him slave for slave besides compensating the owner for any damage to his goods and re-building the house or the part which had fallen. Similar laws also governed the practice of medical men. If a doctor caused the death of one of the upper class or inflicted a serious injury through unskilled treatment he was liable to have both hands cut off. If the victim was a slave, the doctor was compelled to give the owner a new one. If it involved the loss of an eye he had to pay half the slave's value.

If similar laws existed at present the building owners and general contractors would be more careful in selecting their mason contractors, incidentally to the benefit of the members of associations similar to that which I have the honor of addressing.

DURABLE AND ECONOMICAL

The ancient Romans were also expert in the making and use of brick. I have personally inspected a number of examples of brick and tile work in England built during the Roman occupation in which the brick appeared to be equally as sound, dense, and durable as when they were made.

The great antiquity of brick, the ages through which it has withstood the elements and other agents which so quickly attack and destroy other building materials is abundant proof of its being the most permanently durable building material we have. Not only will it resist the destroying influence of age, moisture, or acid laden atmosphere, but it is of great strength, is a fire-proof material, a first-class insulator, which enables it to keep a house warm in winter and cool in summer. It is pleasing in color, adaptable to all forms of construction, and is the most economical building material where these properties, together with comfort and permanence, are required.

NOTE—The foregoing article was prepared from an address given at the recent annual banquet of the Los Angeles Mason Contractors' Association, by Mr. Cantell.

* * *

FIRE LOSSES ENORMOUS

Tabulations, just completed by the National Board of Fire Underwriters, show that during the year 1923, the value of fire-consumed property was $535,372,782. This was an average of $1,466,775 every day, or $1,019 a minute. The fire loss in America during the same year was $145,302,155. This preventable waste has increased 269 per cent during a period of twenty years in spite of many commendable efforts to raise the standard of building construction through the enactment of laws and ordinances.

"PINE HOMES" BOOKLET

FOR those interested in building, the California White & Sugar Pine Manufacturers' Association has issued a most attractive and informative book, the cover page of which is illustrated here. The booklet is based on a report made by Frederick A. Williams, Architect, following his investigations in California, supplemented by others in eastern sections where these woods have been used for many years.

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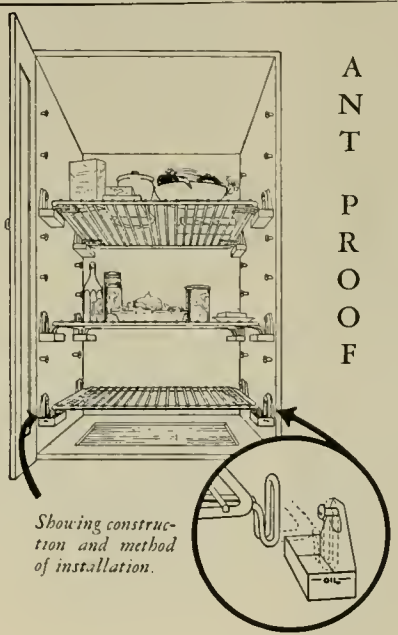

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Both works were executed for Kohler Co. for their new administration building at Kohler, Wisconsin. This impressive building, designed by Brust and Philipp, Architects, of Milwaukee, is a unit in the notable development in community planning which is known as Kohler Village.

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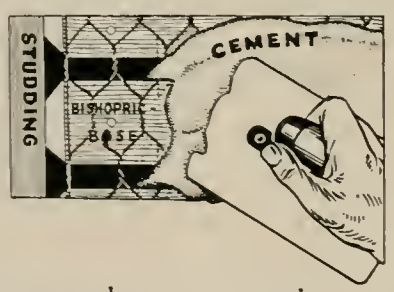

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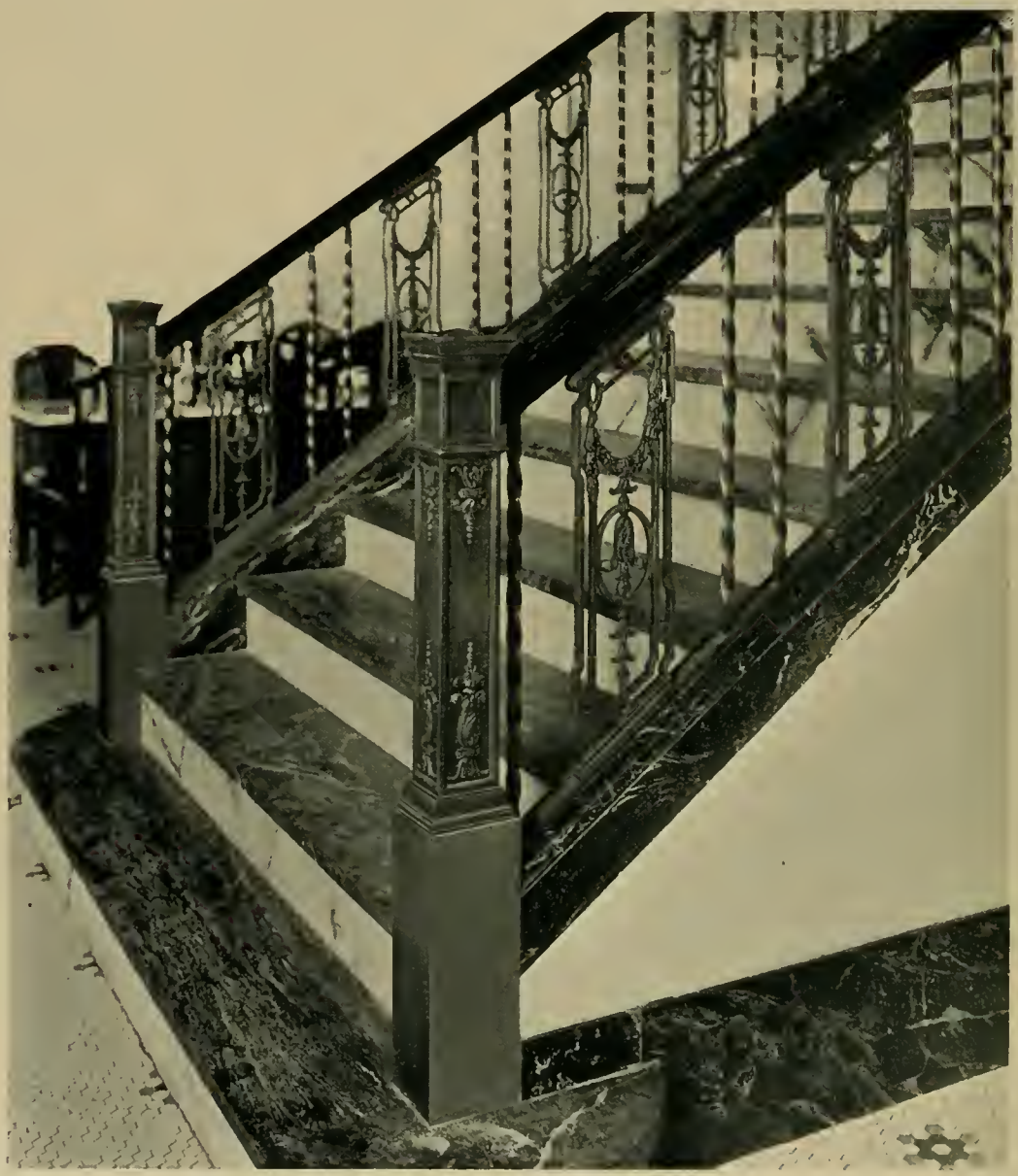

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ALBERT FARR, ECLECTIC

[BY HARRIS ALLEN, A. I. A.]

WHILE considering the remarkable versatility of Mr. Farr, the word "Eclectic" came to mind, and the definition was found to be "one who practices selection from all systems or sources." Although this might seem to infer lack of originality, it is so pat as far as it goes that I shall let it stand. It is obvious that one would not choose to write about a person who selected unintelligently, unsuccessfully, and who, therefore, had no personality of his own to instill into his work.

Mr. Farr is far indeed from such case. He is intelligent; he has extraordinary good taste and discrimination; his work is uniformly successful, with high lights, to be sure. And the personal element is so marked that one is never surprised at learning Mr. Farr is the architect of such or such a house. Whatever he touches is imbued with a quality of picturesqueness which never violates the canon of good composition—proportion, balance, scale.

It follows that at reasonable intervals one may expect to see a fresh group of houses from his office with the certainty there will be no staleness of repetition, no conventional commonplace nor yet bizarre oddity—this sounds as though his work were negative, whereas in truth it is emphatically positive. Good, sturdy, masculine architecture, whatever he does, but the trouble is, he'll not stay put; just as you think he is getting to be a specialist in one style, up he bobs with a brilliant example of something totally different.

The present collection of views proves no exception to this rule of contraries. A truly charming Tudor mansion for Mr. Lewis (and incidently Mr. Farr distinguishes smartly between city and country homes in treatment of both plan

and facade) bears a clear family likeness to Compton Wyngate and Penshurst, without a single inherited feature. Mr. Knowles' house is along dignified Georgian lines as some of our very best colonial families interpreted them, with a few modern touches, certainly. We jump to Italy to gratify Mr. Wickett, and here is an irreproachable villa which needs but time for its garden growth. Shrugging their shoulders with true Gallic sophistication, the two city residences of Mr. Ghirardelli and Mr. Gerstle are quite the last word in French elegance—but mind you, no foolish frills; nothing ostentatious, rather the distinguished simplicity of the real aristocrat. And so to an essay in the popular Spanish style of the day, for Mr. Maples. This is treated sincerely enough, but suffers, I think, from lack of space to express the owner's wishes. Remember what Mr. Farr did with that gorgeous Spanish-Colonial place of Mr. Moore's at Menlo Park.

The glimpses shown of interior treatment are, as was to be expected, exactly in harmony with the spirit of the house and are incidentally furnished accordingly, so that I suspect the architect's advice was asked and taken in many cases.

Mr. Farr has found a worthy collaborator in Mr. J. Francis Ward, who seems to be fitted by nature and training for just the demands which are made upon an architect's office by the broad scope of Mr. Farr's talents.

RESIDENCE OF MR. GEORGE LEWIS, BEVERLY HILLS, CALIFORNIA. ALBERT FARR, ARCHITECT. J. FRANCIS WARD, ASSOCIATE

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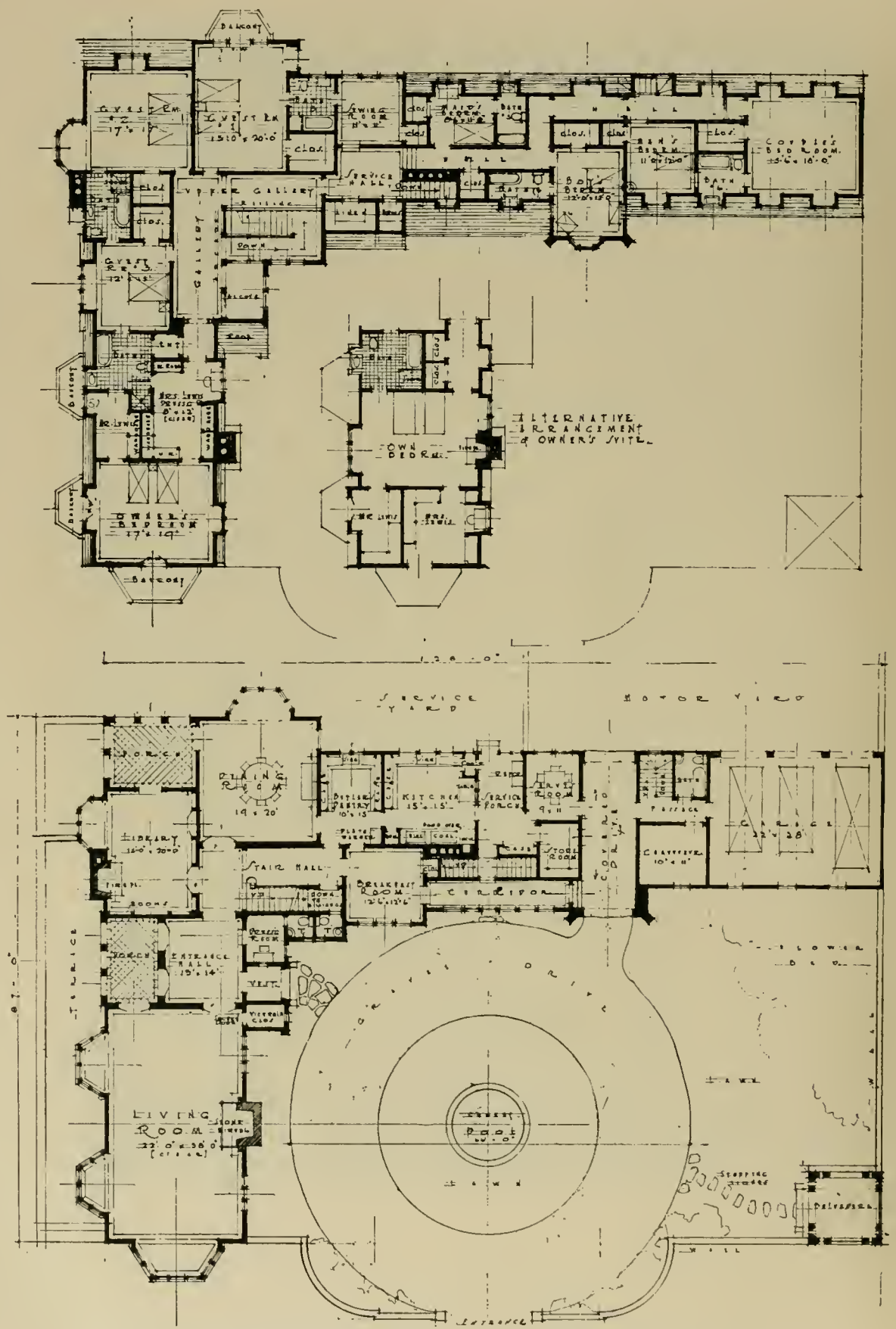

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ALTERATIONS TO RESIDENCE OF MR. MARK L. GERSTLE, SAN FRANCISCO, CALIFORNIA
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LOS ANGELES HOSPITAL PLANS

BY S. P. TROOD

AFTER several months of painstaking research and study, during which every phase of modern hospital construction and equipment was given careful investigation, the Allied Architects Association of Los Angeles has completed the preliminary plans for the new $5,000,000 addition to be built by the County Board of Supervisors, and the Association is now engaged in preparation of the final plan, with all detailed drawings and specifications, so that construction work on the new unit can be started not later than October 1.

The decision to erect the new unit was reached by the County Board of Supervisors several months ago, and the contract to design the structure was awarded to the Allied Architects Association shortly afterward, but the Association was unable to proceed with its work until the county had selected and purchased a site, a matter involving considerable delay owing to the large amount of ground needed.

However, in order that no time might be lost, the Association, immediately after the contract was awarded, undertook a survey of the needs of the County in respect to hospitalization. A special committee, composed of members and officials of the Association, held a series of conferences with doctors of the staff of the hospital and with members of the Board of Supervisors, in order to determine the size and type of building best suited to the county's needs. In this work, the Association's committee was materially aided by two widely-known hospitalization experts, F. S. Chapman, of Cleveland, O., and Dr. A. G. Broderick, of Oakland, who were retained by the County to study the hospital situation. These experts, in a carefully prepared report, made a number of important recommendations, which have been closely followed by the Association in preparing plans for the structure.

In addition to the investigation carried on within the County, representatives of the Allied Architects Association have made two tours of the country, visiting hospitals in practically all of the larger cities, for the purpose of obtaining data on the most recent improvements in hospital design. The first of these tours was made shortly after the contract between the County and the Association had been signed.

When sufficient data to serve as a guide had been obtained, and when the site, four square blocks immediately adjoining the present institution, had been determined upon, the Association began the preparation of the preliminary design. Results of the surveys made by theAssociation and by the county's experts were made available to each member of the Association, and each member was requested to prepare a design which in his opinion met the county's requirements.

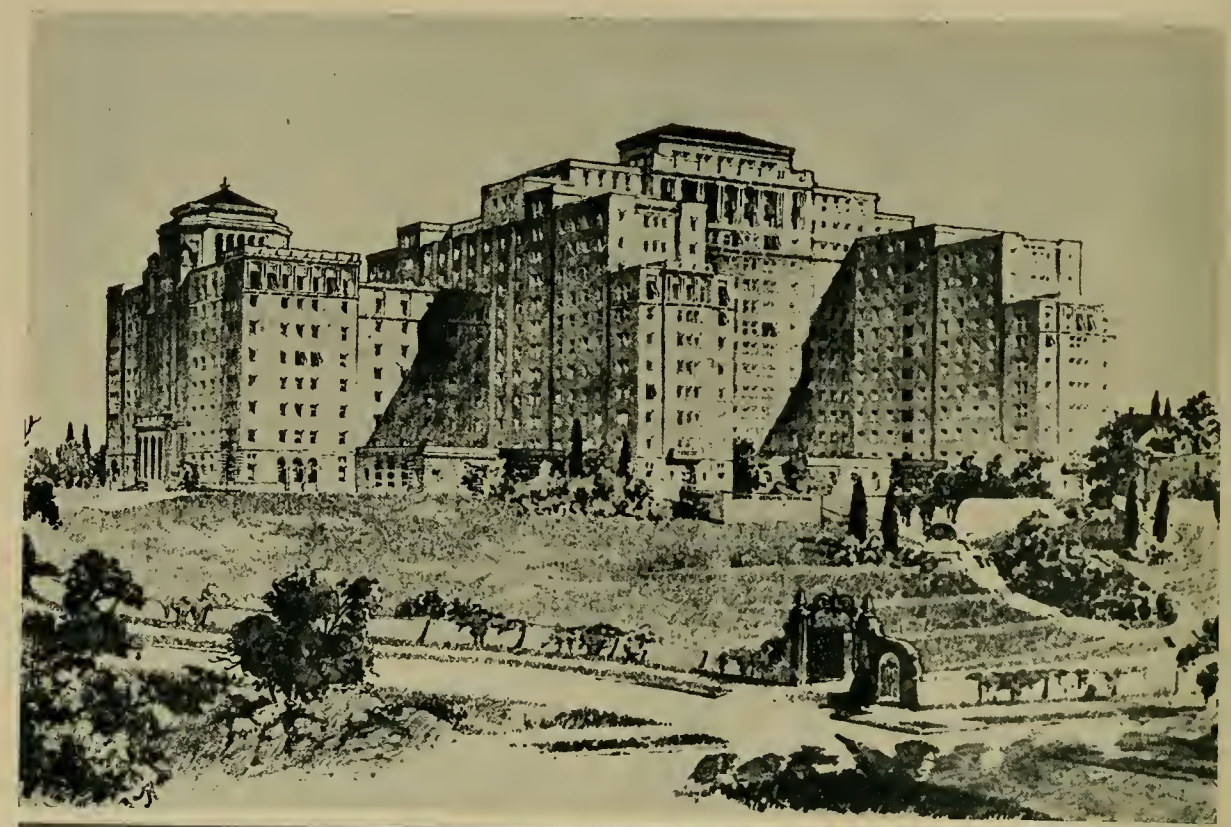
More than twenty studies of the problem were submitted in response to the first request of the Association, and through a series of general meetings, each of these studies was brought up for discussion and friendly criticism. Plans which were generally felt to be inadequate were eliminated until only three were, by general vote, finally retained, These three sketches were turned over to a special Jury on Design for further study, and under the supervision of this Jury, the three sketches were combined into one general plan, known as the final preliminary plan.

This plan was completed just prior to the departure of Edwin Bergstrom, president of the Association, and Myron Hunt and Sumner Hunt, vice-presidents, for New York, to attend the national convention of the American Institute of Architects as delegates from the Southern California chapter. They were accompanied by J. H. Bean, member of the Board of Supervisors, and Dr. N. N. Wood, Superintendent of the General Hospital. En route to New York, and on the return trip to Los Angeles, more than forty hospitals in various cities of the country were inspected by the party, and new ideas gained from these inspections were noted on the final preliminary plans, which were in the possession of the party.

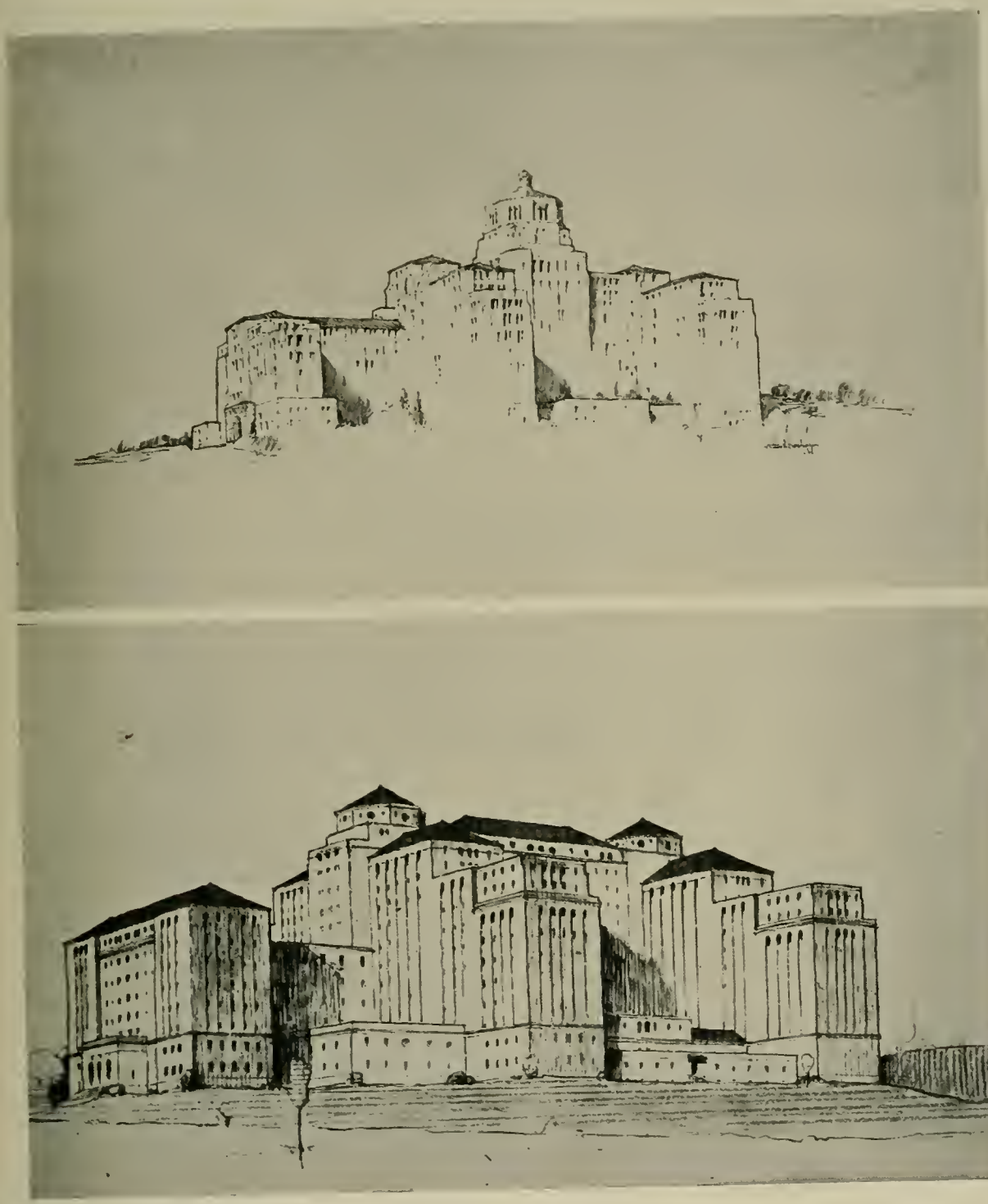
Early in May the party returned to Los Angeles, and the seventy members of the Association were immediately apprised of the results of the tour. Each member was asked to submit a new study of the problem, and at a meeting held shortly after, seventeen new designs were hung on the walls of the Association's drafting rooms for discussion and consideration. Of these, nine were finally selected as best meeting the county's requirements, and the nine sketches were turned over to a Jury on Design, appointed by the Board of Directors of the Association, for further study and development.

This task is now engaging the attention of the Jury on Design, composed of a number of the best-known architects in Southern California. The task before this Jury consists of selecting from each of the nine sketches those features which seem to be the most practical and the most desirable, and bringing them together into one plan which will not only be a complete and harmonious architectural unit, but which will be thoroughly utilitarian as well.

(Concluded on page 53)



STUDIES FOR LOS ANGELES GENERAL HOSPITAL, LOS ANGELES, CALIFORNIA. ALLIED ARCHITECTS' ASSOCIATION



STUDIES FOR LOS ANGELES GENERAL HOSPITAL, LOS ANGELES, CALIFORNIA. ALLIED ARCHITECTS' ASSOCIATION

CONCRETE MADE WITH ATLAS PORTLAND CEMENT IS THE COMPLETE ARCHITECTURAL MATERIAL

With economy possible in no other material, concrete is capable of form. It can be used in heavy mass formation for foundations, take the graceful sweep of a bridge over a wide gorge, climb skyward in the traceries of a tower, or adapt itself to the individualities of a home.

And to its adaptability of form, concrete, through Atlas, now adds complete color possibilities. With no other material can such rich and sumptuous results be secured, permanently and so economically. An elaborate church, a simple home, or the whole range of structures in between need not yield in beauty to the most perfect structure of ancient times, since Atlas has added color to concrete's permanence and adaptability.

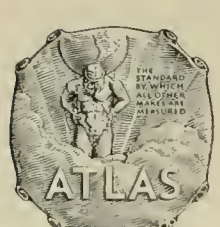
Concrete was first accepted as a solid, substantial material, useful for construction such as the Eddystone Lighthouse and, later, the Panama Canal. Only, after Atlas developed the rotary kiln, was there made possible a dependable standard for Portland Cement, and quantity production which made its price comparable with less permanent building materials.

Today we have building in every form using concrete as a logical material. The highway between cities, the bridge, the factory, sky-scraper and farm structure, and, more intimately, the home—to each concrete guarantees permanence, adaptability, economy, and, now beauty.

For concrete, made with Atlas Portland Cement, either in its normal gray or its pure white color, by utilizing naturally colored sands and rock, today makes generally available permanent beauty in construction that has been possible heretofore only by lavish expenditure.

As past ages have been ages of wood, of stone, of steel, the period just starting may well be called the age of concrete. And for its share in making possible low cost through quantity production, and insuring dependable quality by its development of the rotary kiln, Atlas Portland Cement may well be called "the Standard by which all other makes are measured."

Between the Atlas plants and the user there is but one distributor—the building material dealer—who brings Atlas to the public cheaper than by any other method. Any architect, contractor or prospective builder is invited to write this Company regarding the possibilities of concrete, made with Atlas.

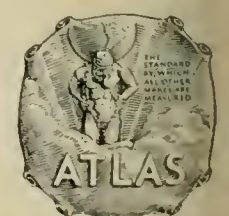


Atlas Portland Cement

The ATLAS PORTLAND CEMENT Company

25 BROADWAY, NEW YORK, N. Y.

CHICAGO BIRMINGHAM INDEPENDENCE, KANS.
PHILADELPHIA BOSTON ST. LOUIS DES MOINES DAYTON OMAHA
BUFFALO KANSAS CITY JACKSONVILLE, FLA.



Atlas White Portland Cement

PATRIOTIC HALL, LOS ANGELES, CALIFORNIA. ALLIED ARCHITECTS' ASSOCIATION

RESIDENCE OF R. W. MAPLES, SAN FRANCISCO — ALBERT FARR, ARCHITECT

Ramona Roof Tile

Beauty • Versatility • Permanence

The colors obtainable in RAMONA ROOF TILE blend readily with any surroundings or architectural color scheme. The tile itself is of such a shape and size as to permit of application to any type of roof. Moreover for permanence, and therefore economy, a clay tile roof is unexcelled.

N · CLARK · & · SONS

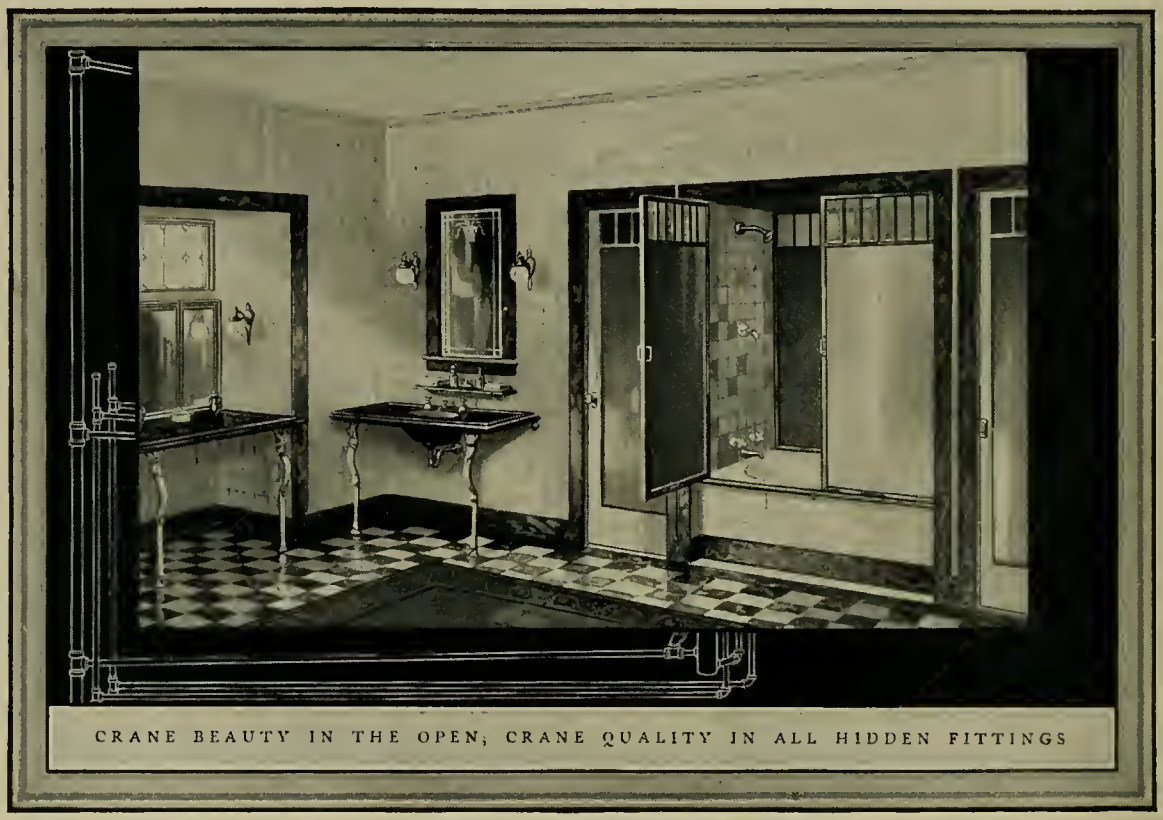
MANUFACTURERS OF

Architectural Terra Cotta, Pressed Brick, "Ramona" Roof Tile and Kindred Clay Products

112-116 NATOMA STREET · SAN FRANCISCO

Photograph by Miles Burne

AUTO SALES BUILDING FOR STANLEY W. SMITH, INC., HOLLYWOOD, CALIFORNIA. McNEAL SWASEY, ARCHITECT



CRANE BEAUTY IN THE OPEN; CRANE QUALITY IN ALL HIDDEN FITTINGS

Crane advertising definitely suggests the value of the architect's service in bathroom planning, in the August number of the following national magazines: *Asia*, *Delineator*, *Designer*, *Collier's*, *Cosmopolitan*, *Ladies' Home Journal*, *Liberty*, *Life*, and *House and Garden*, with a total circulation of 7,013,237.

The bathroom shown above is printed in colors, and millions will read the copy, which begins: "Given adequate space, your architect will take delight in designing bathrooms which unite luxurious comfort and beauty."

Visit the Crane Exhibit Rooms. Note the variety of distinctive and beautiful fixtures that have inspired many new and interesting bathroom effects. They are sold only through contractors, at a range of prices within reach of all clients.

CRANE

Address all inquiries to Crane Co., Chicago

GENERAL OFFICES: CRANE BUILDING, 836 S. MICHIGAN AVENUE, CHICAGO

Branches and Sales Offices in One Hundred and Forty-eight Cities

National Exhibit Rooms: Chicago, New York, Atlantic City, San Francisco and Montreal

Works: Chicago, Bridgeport, Birmingham, Chattanooga, Trenton and Montreal

CRANE EXPORT CORPORATION: NEW YORK, SAN FRANCISCO, SHANGHAI

CRANE LIMITED: CRANE BUILDING, 386 BEAVER HALL SQUARE, MONTREAL

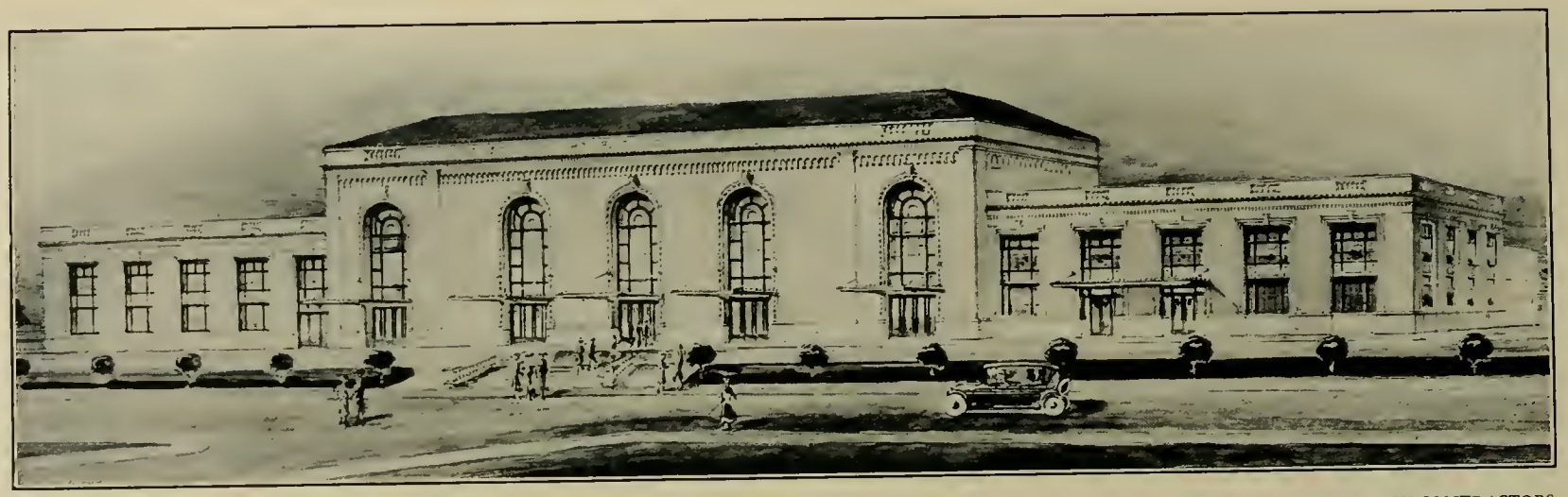
CRANE-BENNETT, Ltd., LONDON

Cie CRANE: PARIS, NANTES, BRUSSELS

Fixtures priced for modest homes; others for luxurious houses, apartments and hotels

ENTRANCE LOGGIA, AUTO SALES BUILDING FOR STANLEY W. SMITH, INC., HOLLYWOOD, CALIFORNIA
McNEAL SWASEY, ARCHITECT

Photograph by Miles Burne



BLISS & FAVILLE, ARCHITECTS

DAVISON & NICOLSEN, GENERAL CONTRACTORS

LARSEN & LARSEN, BRICK CONTRACTORS

New Southern Pacific Depot at Sacramento

Now Being Built of Cannon's Face Brick

The selection of Cannon's Face Brick for the New Southern Pacific Depot at Sacramento shows the rapidly growing preference by conservative architects and large corporations for Cannon's Face Brick.

This splendid new depot, shown in the architect's sketch above, will present a most pleasing harmony of color with the soft combination of pink, gray and rose shades obtained with Cannon's Face Brick backed by common brick.

Makers of
AMERICA'S FINEST FACE BRICK

CANNON & CO.
MAIN OFFICE AND WORKS . . . SACRAMENTO, CALIFORNIA

Representatives
OAKLAND AND SAN FRANCISCO
BUILDERS' EXCHANGES

Photograph by Miles Burne

DETAILS OF FRONT, AUTO SALES BUILDING FOR STANLEY W. SMITH, INC., HOLLYWOOD, CALIFORNIA
McNEAL SWASEY, ARCHITECT

Medico Dental Building and adjacent Elks Club Building, San Francisco

MEDICO DENTAL BUILDING
Architect, Geo. W. Kelham, San Francisco
Associate Architect, W. G. Merchant, San Francisco
General Contractor, Geo. Wagner, Inc., San Francisco

ELKS CLUB BUILDING
Architects, Meyer & Johnson, San Francisco
General Contractors, R. McLeran & Co. San Francisco
Painters, Heinsbergen Decorating Co., San Francisco and Los Angeles

Your conceptions of harmony, texture, durability and economy can be faithfully interpreted in

Perma-Light Wall Finishes

Used in the above and many other prominent buildings. Made exclusively by

HILL, HUBBELL & COMPANY

Paint Specialists

EXECUTIVE OFFICES AND WORKS, SAN FRANCISCO

Los Angeles - Oakland - Seattle - New York

SALES ROOM
AUTO SALES BUILDING
FOR
STANLEY W. SMITH, INC.
HOLLYWOOD
CALIFORNIA
MCNEAL SWASEY
ARCHITECT

Photograph by Mott Studios

HOME BUILT FOR ST. FRANCIS HOME BUILDING CO., SAN FRANCISCO

HENRY H. GUTTERSON, ARCHITECT

THE beautiful effect of this handsome home and its happy blending with the setting it occupies are largely due to the intelligent selection of a delicate, yet warm, color of cream with a pinkish cast. It is California Stucco, Color No. 51 applied in a texture over the wall surfaces. It is consistent, being real, and it shows the mark of the craftsman. We are prepared to make up preliminary samples of special textures and colors, to comply with your requirements.

CALIFORNIA STUCCO PRODUCTS COMPANY

SAN FRANCISCO AND LOS ANGELES

RESIDENCE OF DR. BLEASLEY, SOUTH PASADENA, CALIFORNIA. A. C. ZIMMERMAN, ARCHITECT

A Million for Mile-High Quality

1. *Arrow points to new Blue Diamond gypsum deposit.*

2. *Result of first big shot of dynamite at quarry.*

3. *Crushed gypsum flowing into automatic hopper of tramway.*

4-5. *Aerial bucket grabbing a load of "gyp" and starting on its long ride down the mountain over the 4800-ft. tramway.*

6. *View of rich, pure vein of white gypsum.*

7. *Big rocks sliding into crusher.*

8. *Partial view of crushers and conveyors at edge of quarry floor.*

AFTER three years of exploring, testing, prospecting hundreds of sample ores, the Blue Diamond Company announces the opening of its new gypsum deposit.

On a mountain top in the middle of the American desert, it was the most expensive and inaccessible deposit available, yet richest in quality and quantity.

To develop it necessitated eleven miles of railroad, eight miles of truck road, a giant tramway, bunkers, living quarters, machinery...a cost of over $1,000,000.

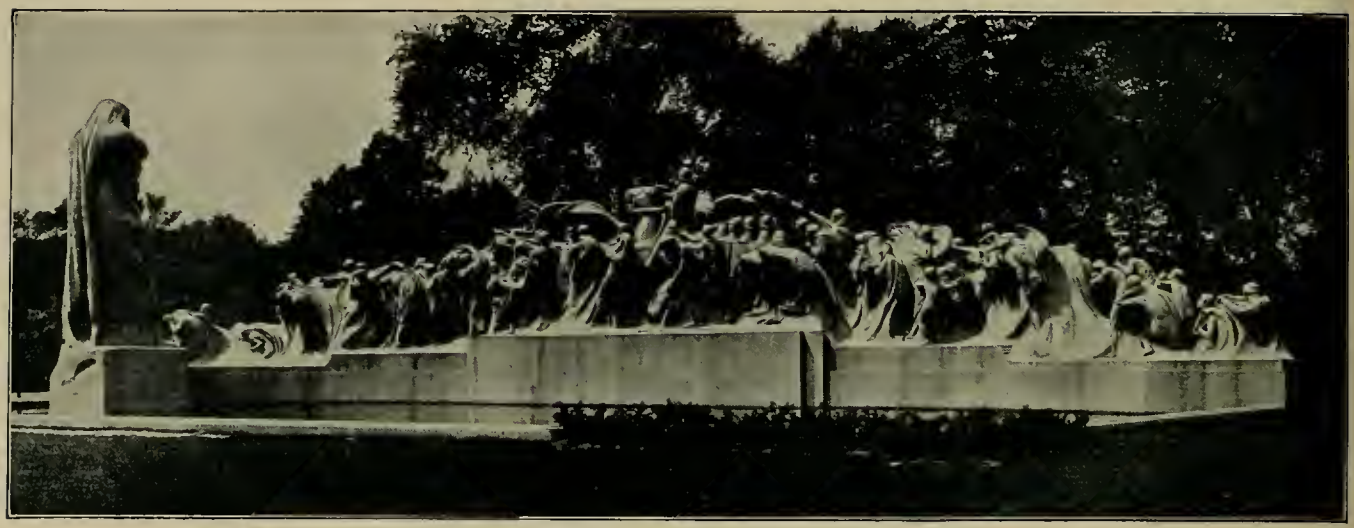
Blue Diamond's ultra modern Los Angeles plaster mill is assured a constant supply of gypsum—pure, white, uniform and unsurpassed.

BLUE DIAMOND COMPANY

LOS ANGELES, CALIF.

BLUE DIAMOND

ENTRANCE, RESIDENCE OF DR. BLEASLEY, SOUTH PASADENA, CALIFORNIA. A. C. ZIMMERMAN, ARCHITECT



The Fountain of Time—constructed entirely of concrete. Designed by Lorado Taft, Chicago. Built by John J. Earley, Washington, D. C.

The Spirit *of* Genius

How crudely in their natural state most raw materials of Nature serve mankind. Yet the spirit of genius, with its infinite capacity for taking pains, can transform these same raw materials into things of joy, of beauty, of enduring service.

Modeling in clay, Rodin created his masterpiece, "The Thinker." With wood, varnish and glue, Stradivarius made his priceless violins.

And may not passing tribute also be paid to the genius of Joseph Aspdin? For he it was who turned clay and limestone into portland cement, and thus made possible concrete—the stone that you can mould.

With this plastic stone, the sculptor and the architect have a new and extended range of opportunity to express, in form, texture and color, the spirit of their own genius.

PORTLAND CEMENT ASSOCIATION

A National Organization to Improve and Extend the Uses of Concrete

ATLANTA	COLUMBUS	INDIANAPOLIS	MILWAUKEE	PARKERSBURG	SAN FRANCISCO
BIRMINGHAM	DALLAS	JACKSONVILLE	MINNEAPOLIS	PHILADELPHIA	SEATTLE
BOSTON	DENVER	KANSAS CITY	NEW ORLEANS	PITTSBURGH	ST. LOUIS
CHARLOTTE, N. C.	DES MOINES	LOS ANGELES	NEW YORK	PORTLAND, OREG.	VANCOUVER, B. C.
CHICAGO	DETROIT	MEMPHIS	OKLAHOMA CITY	SALT LAKE CITY	WASHINGTON, D. C.

PORCH, RESIDENCE OF DR. BLEASLEY, SOUTH PASADENA, CALIFORNIA
A. C. ZIMMERMAN, ARCHITECT

A BEAUTIFUL ROOF FOREVER"

VARICOLOR GRANADA Roofing Tile

INDIFFERENT to time is the beauty of this roof of permanent tile. Its colors are only softened by the sunshine and rain of the years. Protection, beauty, permanence, economy... the roof of *good* clay tile.

"The Standard of Quality in Clay Products"

L·A·Pressed Brick Co

ENTIRE SIXTH FLOOR..... FROST BLDG
Second and Broadway ..... TRinity 5761

LOS ANGELES

188a

FACE BRICK · HOLLOW TILE · ROOFING TILE · TERRA COTTA, ETC.

·EDITORIAL·

Strike While the Iron is Hot

ARCHITECTS and engineers are continually deploring the prevalence of poor construction. Much of this complaint is futile. Some of it has crystallized into action, and a slow improvement has been effected in building codes, which are now still far from being adequate, farther from being standard.

It is folly to ignore the fact that earthquakes occur more frequently on the West Coast than in other parts of the country. It is just as foolish to exaggerate their dangers. It has been clearly proved that what damage has been done has resulted from lax building methods. The difference between safe and unsafe construction is not great. It is a matter first, of exact information; second, of reasonable legal requirements; third, of proper supervision.

The recent experience of Santa Barbara has again centered public attention on this subject. Undoubtedly there has been a more thorough investigation of cause and effect, by men of scientific training and practical experience, than in any previous similar event. The information resulting therefrom will be more valuable, more exact, than we have hitherto obtained. Shall we profit by it?

It is the duty of every individual and agency connected with the building industry to act toward that end. Realizing this obligation, arrangements have been made to publish in THE PACIFIC COAST ARCHITECT a series of articles dealing with various phases of the earthquake hazard, written by authorities in each line. They will deal with architectural and engineering aspects of the earthquake-proof structure, foundations, materials, devices, fire protection, and local seismological data. They will contain specific and accurate information, and will be no more technical than is necessary.

California is by no means the only state subject to quakes. The record of shocks in the eastern part of the United States goes back for 300 years. And the loss of life in California has been relatively small; in fact, trivial compared with dangers of many other kinds. Property damage has been high. And this is unnecessary. It so happened that in the last issue of this Journal several views were shown of "El Mirasol," a unique hotel in Santa Barbara. Solidly and honestly built, this structure, like many others, escaped with little or no damage, although in the same area with buildings which were total wrecks. The moral is obvious, and must not be forgotten. Building laws must be amended to forbid poor construction, and inspection must enforce the law.

PACIFIC COAST BUILDING ACTIVE

S. W. STRAUS & CO. reports a new high record in building activities has been achieved in Pacific Coast cities during the first half of 1925. A greater volume of building permits was issued during the first six months than during any comparable period previously. More than 100,000 permits were issued in eighty-two principal cities of the Pacific Coast during the first half of the year, —a total estimated construction cost of $27,065,466.

With half the year gone carrying such a record and nothing now in evidence which seems likely to reduce the current building program, a new annual record may be confidently expected with the close of the current six months, the Straus report says.

* * *

There is unprecedented activity in Portland and a continuance of the resumption of building program in Los Angeles previously observed, together with exceptional building programs reported from Sacramento, Berkeley, Stockton, Beverly Hills, Fresno, Redlands, Pomona, Riverside, San Gabriel, Twin Falls, Reno, Eugene, Salem, Ogden and various other cities.

* * *

PREDICTS NEW RECORD

W. R. Fawcett, secretary of the Pacific Clay Products Company, who is in close touch with the situation, predicts that a new record for big building construction will be set in Los Angeles this summer.

A NEW MAGAZINE APPEARS

THE INSPECTOR is the title of a new magazine which appeared in July, and which is attracting much favorable comment. It is the official publication of the Pacific Coast Building Officials' Conference. Mark C. Cohn is the publisher and Elford Eddy, the editor.

They have done their work well and if they maintain the same high standard in future issues, as in the first, the publication should accomplish a great deal, not only on the Pacific Coast, but nationally, toward carrying out its avowed mission to represent the building inspectors and to bring about more uniform building regulations, as a clearing house for constructive thought among contractors and all who have to do with building. THE PACIFIC COAST ARCHITECT extends the fraternal hand of greeting to THE INSPECTOR and wishes it every success.

* * *

THE PLASTERING ART MAKES BOW

"THE PLASTERING ART, a Pacific Coast Publication," is the title of a new monthly magazine which made its bow to the public during July. It is the official magazine of the Master Plasterers Association of San Francisco, and was published under direction of Robert Johnston, Secretary. From a typographical standpoint, it is probably the finest publication issued in behalf of the Plastering Industry in the United States, and its text and illustrations are well and carefully chosen. It should do much to further the cause of Better Plastering and of better building generally. It is distinctly a magazine of craftsmanship.

A home in the Country Club District, developed by J. C. Nichols Investment Co., Kansas City, Mo. Van Brunt and Hertz, Kansas City, Architects; U. S. Water & Steam Supply Co., Kansas City, Plumbing Jobbers; Kansas City Plumbing & Heating Co., Plumbers

WHENEVER the roll is called of America's finest residential developments, the famous Country Club District of Kansas City is certain to be named among the first.

In a large proportion of the homes in this district, the J. C. Nichols Investment Co., its developers, have used Kohler Ware. In the typical house illustrated above are two "Viceroy" built-in baths, two pedestal lavatories, and a twin-drainboard sink of Kohler make.

The beauty of Kohler Ware and the quality and uniform whiteness of its enamel—always signed with the name "Kohler"—make it a fitting choice for the finest homes; just as its reasonable cost suggests its use for less expensive installations.

In Kohler Village

To the beauty of the homes of Kohler Village is due in no small measure the quality of Kohler products — enameled plumbing ware and private electric plants

Kohler Co., *Founded 1873*, Kohler, Wis. · *Shipping Point*, Sheboygan, Wis.
BRANCHES IN PRINCIPAL CITIES

KOHLER OF KOHLER

Enameled Plumbing Ware

THE LIGHTING OF PICTURE GALLERIES AND MUSEUMS

[BY CHARLES W. MEIGHAN]

THOSE members of the San Francisco Chapter, American Institute of Architects and of the San Francisco Architectural Club who were fortunate enough to attend a lecture arranged by the Chapter at the Club Rooms on O'Farrell street on the night of July 16th were well repaid. Despite the mid-summer date, the club rooms were well filled.

The lecturer was Mr. S. Hurst Seager, Fellow of the Royal Institute of British Architects, Fellow of the New Zealand Institute of Architects. From the outset, it was apparent that the distinguished guest was conversant with his subject "The Lighting of Picture Galleries and Museums." And well he might be, as this problem which has been before the architectural profession since the early part of the nineteenth century, has been studied by him in all parts of the world.

It is a problem of such universal interest to the architectural profession that it is hard to realize that we appear to be as far from a true solution of it as in the earliest days. Mr. Seager has been writing on and studying this subject for a great many years and is the author of many technical articles in British Architectural journals, in L'Architecture of Paris, and in American and New Zealand journals. At the conclusion of his present tour, he plans to return to his home in Christchurch, New Zealand, and there compile in book form, the results of his studies of recent years.

His lecture, delivered here, was profusely illustrated by means of stereoptican views which carried the interested audience to the leading museums and art galleries of the world.

In his introduction, Mr. Seager said: "A course of lectures would be required to deal adequately with all branches of this important subject. In this demonstration, it is proposed to illustrate a line of thought which would include contrast seen in types of double and single glazed galleries—experiments to show the relative amount of light and its diffusion—proofs that the top-side lighted method in its various forms of application is the only one which can give proper illumination.

"Illustrations will be offered showing that the top side lighting method can, without any structural alteration, be at once applied to side-lighted rooms and to top-lighted galleries in turn by the adjustment of opaque blinds, expedients which may be used where this system of adjustment is inapplicable and the structural alterations necessary for the permanent conversion of top-lighted galleries into the top-side lighted ones."

Mr. Seager's lecture included illustrations which bore out his statement that not a single European gallery has given consideration to the fact that a picture worth buying is also worth seeing. One series of views showed types of top-lighted galleries, at Birmingham, National gallery, at Sydney, Australia, Fitzwilliam Museum, Cambridge, South Kensington Science Museum and many others.

This was followed by a series of experiments to show the effect of contrast in lighting and the kinds of glass to be used for its diffusion, which in turn was followed by a most interesting series showing attempts which have been made to overcome defects in lighting and examples designed on the principle of shielding the spectator.

These took the audience to the Gallery at Munich, where the source of light is too far from the pictures and the room ill-lighted and gloomy, Berne Art Gallery, where a screen to shield the light from the spectators has been employed in one small room with the result that the lighting of the pictures was excellent, the Ryks Museum, Amsterdam. Here it was demonstrated that the central vaulted hall on each side is wholly wrong and the great hall unfitted either for pictures or sculpture, or for any other exhibits.

In this series, many other "notable failures" in great galleries of the world were shown. It was followed by a series to show that the top-side light method is designed to carry out the principle that the picture wall must be the best-lighted part of the room. The diagrams showed the light directed to the walls instead of, as is usual, toward the spectators and objects in the center of the room, overcoming completely reflections and eye-strain and bringing out the beauties of the objects shown. Sections of a model room erected in order to test the efficiency of the method were revealed, as well as a section of a two-story gallery illustrating how the principle may be applied in two-story buildings.

The Sargeant Art Gallery at the small town of Wanganui, New Zealand, was illustrated by the lecturer, showing the scheme of lighting and seats for the spectators in subdued lights, showing that the light on the walls is greater than on the floor, a view in the Gallery at the Grand Palais, Paris, showing that by the use of the high screen a top-side light has been provided and the result is excellent. The spectator is in the shade of the screen and can view the pictures without any annoyance from reflections, and entirely free from "museum headache."

Other convincing views showed Mr. Seager's interesting experiment at the Louvre, Paris, with the ill-lighted Chauchard Collection and the view of the St. Quentin De la Tour pastels, contrasted with the room in which the experiment was made where all the picutres on the wall are excellently lighted and quite free from reflections.

To review in detail all the excellent points of Mr. Seager's informative lecture would require more space than this writer is permitted, but it may suffice to say that the lecturer most emphatically "made his point", and convinced his auditors that there is a great work to be done by the architectural profession and directors of museums before we can be said to have attained the lecturer's goal: "Not a building good enough, but the best possible, scientifically correct, structurally perfect, and architecturally magnificent."

In conclusion, we can only say with "The Builder" of London that we "hope before long Mr. Seager will collate all the material at his disposal and publish a standard work on the subject, for which there is a gap on every architectural bookshelf."

* * *

BISHOPRIC BASE APPROVED

BY THE first amendment to the San Francisco building ordinances, since 1906, which permits the use of less expensive materials, a patented backing for stucco or plaster walls, known as Bishopric Base, is endorsed by the Board of Supervisors and Mayor Rolph.

According to Leo Meyer, of Meyer-Muzzall Company, San Francisco distributors, it was only after convincing proof and tests had been made that the amendment was authorized.

He says: "A comparative test conducted by several engineering companies proved absolutely that walls built with Bishopric Base are twice as strong as walls built of 1-inch sheathing of lumber, and cost 25% less.

"Ambassador Arms", Oakland. J. U. Pon, Owner. Clay N. Burrell, Architect. M.F. Sommarstrom General Contractor. P.C. Knudsen, Masonry Contractor

Load-bearing walls of Face Brick backed with Dickey Mastertile

FACE BRICK WALLS

at Lower Cost

Substantial economies were effected in building the walls of this apartment house by backing the Face Brick with Dickey Mastertile instead of solid masonry. Thus weight, labor and mortar were saved, a method of construction finding ever-increasing favor.

DICKEY

BURNED CLAY PRODUCTS

DICKEY MASTERTILE · FACE BRICK · FIRE BRICK

Partition Tile, Furring Tile, Paving Brick, Sewer Brick, Step and Walk Brick, Drain Tile, Flue Lining

Made by

CALIFORNIA BRICK COMPANY *and* LIVERMORE FIRE BRICK WORKS, INC.

Associated Companies

SAN FRANCISCO AND OAKLAND

SAN FRANCISCO ARCHITECTURAL CLUB

MEMBER ARCHITECTURAL CLUBS' TRANSFER SYSTEM WESTERN STATES HEADQUARTERS: SOCIETY BEAUX ARTS ARCHITECTS

CARL R. SCHMIDTS, *President* — THEO. E. RUEGG, *Secretary*
ERNEST E. WEIHE, *Vice-President* — IRA SPRINGER, *Treasurer*

Directors: LAWRENCE H. KEYSER LAWRENCE STIER HARRY LANGLEY

THE growth of the San Francisco Architectural Club was indicated by the synopsis of the membership reported by Theo. G. Ruegg, Secretary, at the regular July monthly business meeting held in the Club Rooms at 77 O'Farrell Street. Secretary Ruegg's report showed that the membership now totals 145.

The treasurer's annual report, for the year ending June 30, 1925, was read and approved. It revealed a healthy condition in the club's financial affairs.

There was a splendid attendance for a midsummer meeting, which indicated that interest in the club activities on the part of the members is quite keen, and this was noticeable, too, when Mr. S. Hurst Seager, F. R. I. B. A., delivered an interesting lecture on July 16.

The turnout of members of the Architectural Club was highly creditable in view of the fact that it was "vacation time." The lecture was given under auspices of San Francisco Chapter, A. I. A., and every one who attended felt more than repaid.

At the regular monthly meeting of the club, the following officers, having been previously nominated and being unopposed, were declared duly elected:

Treasurer—Ira Springer;

Directors—Lawrence C. Stier, Harry Langley.

Appropriate remarks were made by the retiring officers and by the incoming officers.

The general discussion regarding club quarters was continued. It remained undecided.

Upon the proposal of James Magee, that a class be started for studying the orders, there was a brief discussion, after which the matter was referred to the directors. It is expected that a report will be made and action taken at the next meeting.

Officers urge all the members to turn out regularly for the meetings, and to take an active part in the work of their club.

LOS ANGELES ARCHITECTURAL CLUB

LOS ANGELES Architectural Club is demonstrating its right to be known as one of the livest organizations of the kind of the Pacific Coast, the latest evidence being the midsummer entertainment at the Crystal Palace French Cafe.

No better comment could be made on this midsummer jinx than that contained in the clever announcement, written by Roy Kelley, vice-president of the Club. The announcement was original enough to deserve complete reproduction, "Art Work" and all, but space limitations do not permit. However, here goes to do the best we can. The announcement reads:

"WE BEG TO ANNOUNCE THE RENAISSANCE OF THE ARCHITECTURAL CLUB.

"At the last regular monthly meeting of the Club, held several months ago, your esteemed Vice-President was asked to take charge of the meeting and with the greatest faithfulness and fidelity he reported at the meeting to find three members present out of an unpaid membership of 97,634. He has been silently planning his revenge ever since and now, at last, with the departure of President Garnsey for Europe, the sweet opportunity has come. A committee of expert wreckers has been appointed for the occasion.

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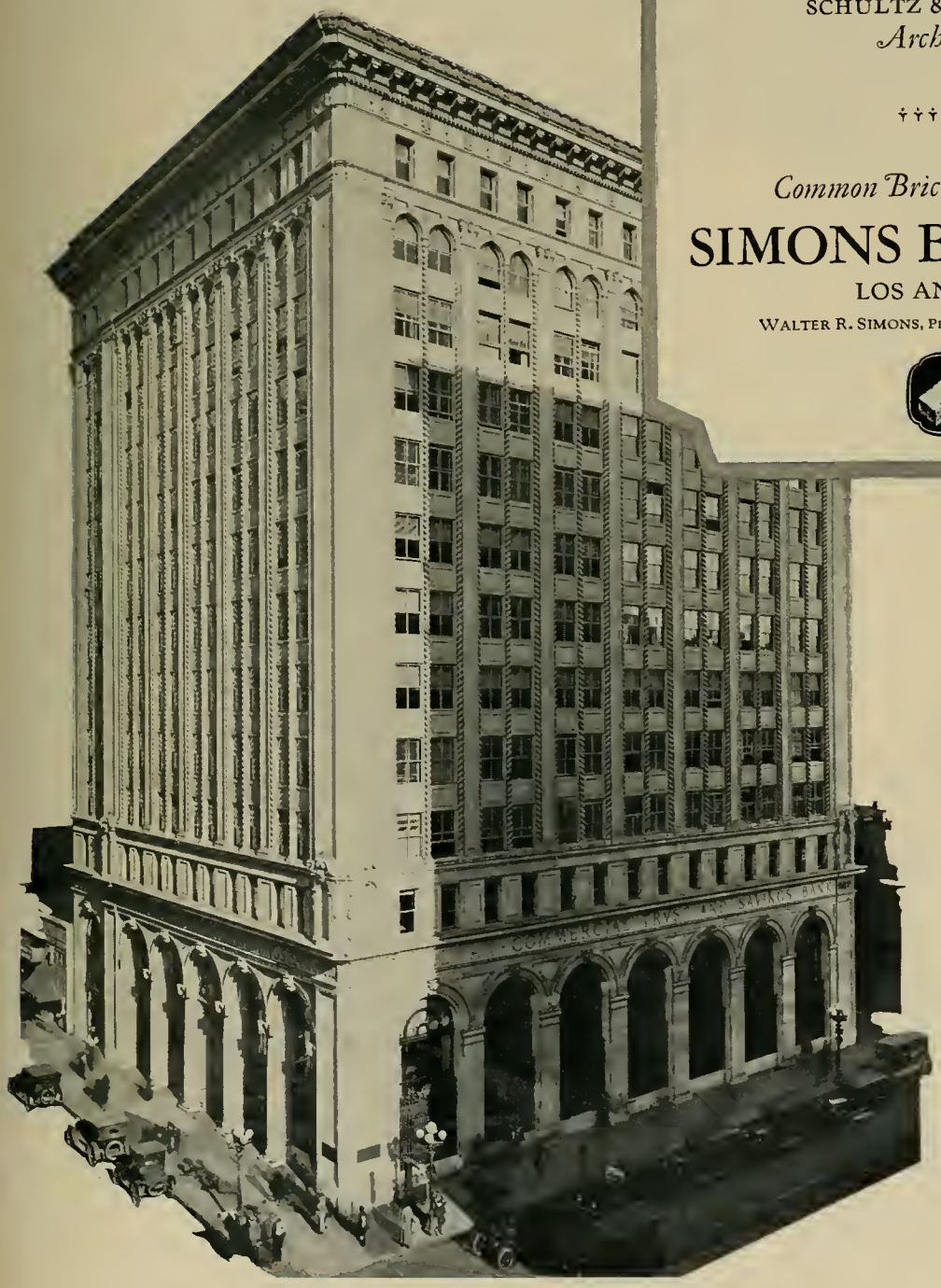

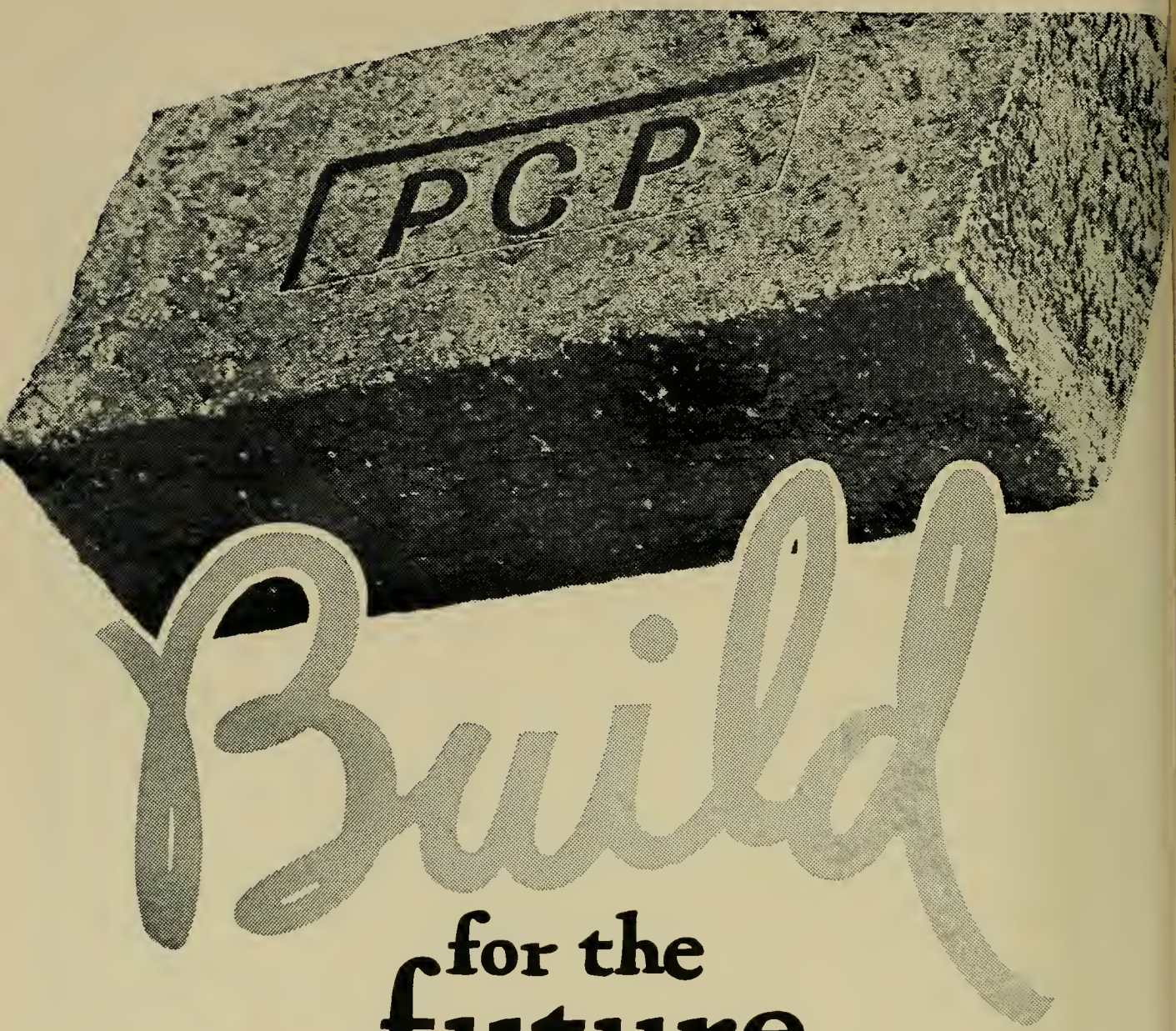

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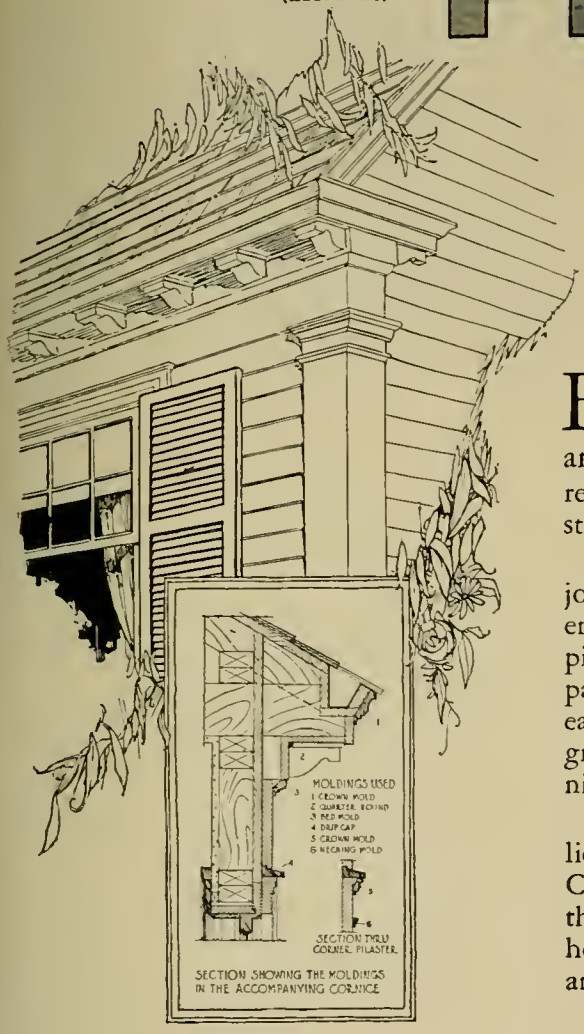

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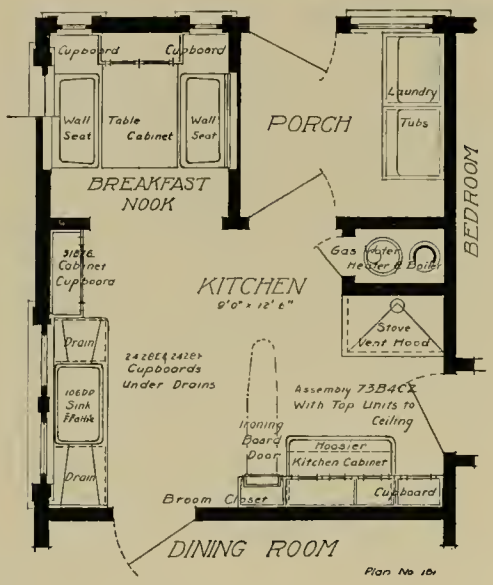

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(Concluded from page 23)

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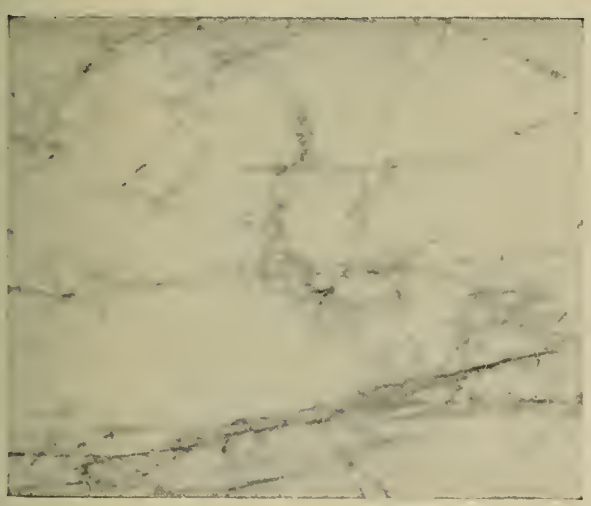

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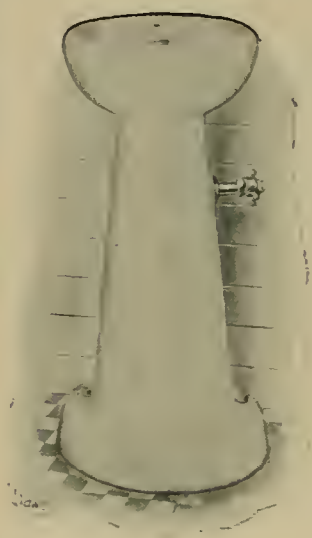

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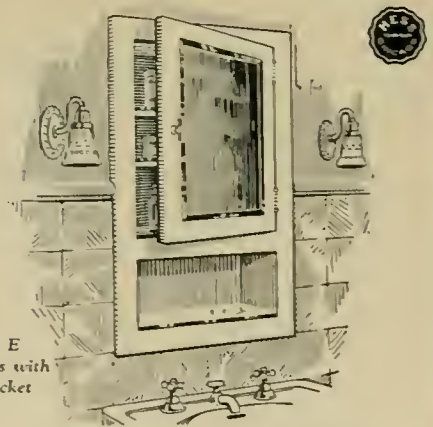

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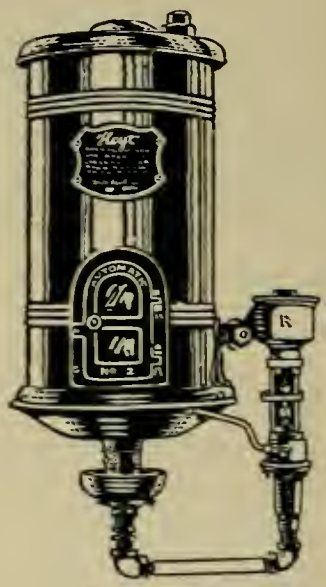

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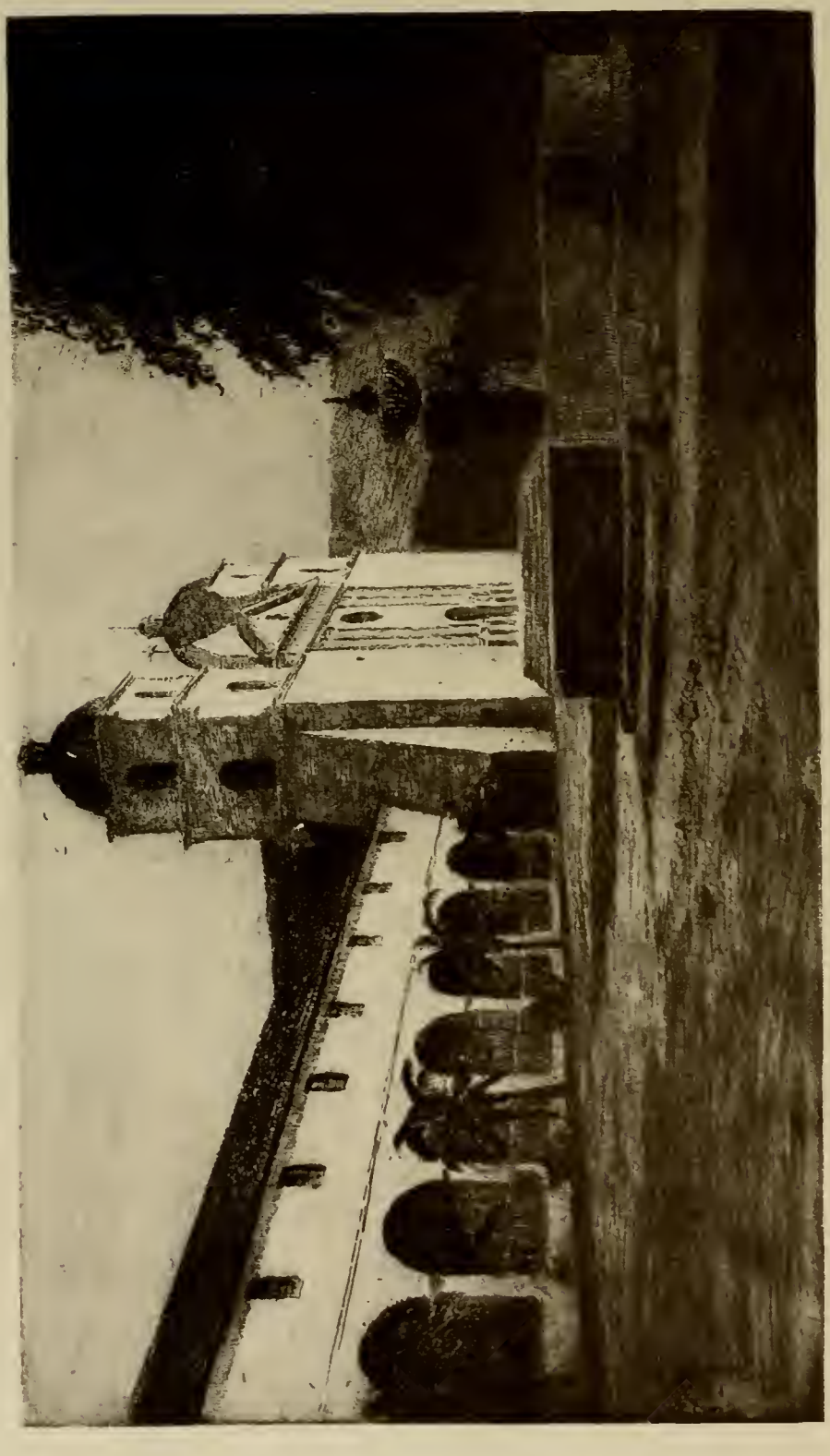

THE SANTA BARBARA MISSION, AFTER AN ETCHING BY ED BOREIN

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VOLUME XXVIII · SAN FRANCISCO AND LOS ANGELES · SEPTEMBER, 1925 · NUMBER THREE

CONSTRUCTION LESSONS FROM SANTA BARBARA

I

[BY DR. BAILEY WILLIS, STANFORD UNIVERSITY]
President Seismological Society of America

PALO ALTO'S Chamber of Commerce has taken the first step toward providing that buildings shall be erected in a manner calculated to provide safety in case of an earthquake. So far as is known this is the first step not only in this particular case, but the first of its kind taken by any community in California. The Committee on Safety and Fire Prevention, at a meeting held on July 24th, adopted the provisions published below and forwarded them to the directors of the Chamber with recommendation for favorable action.

It was fully realized that if adopted by the city council as a part of the building code these regulations would materially affect the conditions of construction within their jurisdiction. They were, therefore, thoroughly discussed with reference to the policy they involve in recognizing the earthquake risk as well as with regard to the additional costs, which might be occasioned. The opinion of the committee might be summed up in the phrase that it is better to be safe than sorry.

The proposed regulations, as they stand, represent the kernel of much discussion. They have been stripped of details and specifications in order that they might express a group of general principles instead of presenting a list of special requirements. They may also be said to be a by-product of the deliberations of the Committee on Building for Safety against Earthquakes, which was organized under the auspices of the Seismological Society of America about a year ago. That committee is made up as follows:

American Institute of Architects: Mr. Sumner Hunt, of Los Angeles.

Board of Fire Underwriters of the Pacific: Mr. Thos. McCaughern.

City of San Francisco: Mr. R. P. McIntosh, Bureau of Public Works.

City of Los Angeles: Mr. C. T. Manwaring, of the Committee on Safety and Fire Prevention of the Chamber of Commerce.

National Board of Fire Underwriters: Mr. R. E. Andrews, Assistant Chief Engineer, San Francisco.

Seismological Society of America: Mr. Robert Anderson, Professor S. D. Townley, Secretary, and Dr. Bailey Willis, Chairman.

Society of American Civil Engineers: Mr. Henry Dewell, San Francisco.

The committee has had several meetings and has a report in preparation. In its deliberations it has taken advantage of the experience afforded by the Chilean shock of November 10, 1922, of the significant effects of the Tokyo earthquake, and now of those of the Santa Barbara incident. It is not, however, responsible for the draft of provisions adopted by the Palo Alto committee. That was originally prepared by three Stanford men, Professor C. D. Marx, Professor C. B. Wing, and Dr. Bailey Willis. It was then submitted to some of the most eminent engineers and architects of San Francisco and Los Angeles, and has been modified to meet their criticisms. It will no doubt meet with further criticism and is likely to be amended to suit various local conditions. It represents, however, a sincere effort to provide a basis for better building with reference to the earthquake hazard.

PROPOSED ADDITION TO A BUILDING CODE

SECURITY AGAINST EARTHQUAKES

Provisions for security against the effects of earthquake shocks and vibrations shall be incorporated in all structures built under this code in the manner specified in the following paragraphs. The provisions here stated shall govern in case of any difference of interpreattion between this and other sections of the code.

Foundation material. The natural material upon which the foundarions of a structure stand shall be known as the foundation material and shall be classed under one of three types, according to its nature, namely (1) firm rock; (2) hardpan, gravel, and sand in the natural bed; (3) adobe, muck and made ground.

Earthquake force. The earthquake force shall be taken as a horizontal force acting at the base of the foundations with an intensity dependent in any case upon the nature of the foundation material. The following intensities shall be taken as the minimum factors to be used in calculating the stresses that will be set up on the foundation and superstructure.

Foundation material	Intensity Rossi-Forel	Acceleration feet per sec. per sec.	Lateral pressure per sq. ft. of vertical area above ground
(1) Firm rock	VIII	3	20
(2) Hardpan, gravel and sand.....	IX	5	30
(3) Muck or made ground	X	7	45

Use of the table. Calculations of the stresses that will be imposed by the earthquake force may be based either on the acceleration per second per second or on the lateral pressure per square foot. In most cases the two methods of calculation give different results. If the acceleration be used the mass of the building is involved as a factor in the momenr of inertia; if lateral pressure per square foot be used it is the area of the side that is involved. For a building of large mass but small area the acceleration will give the larger stresses and demand the stronger construction. For a building of small mass and large area the lateral pressure will give the larger stresses and demand firmer bracing. That expression for the earthquake force, either acceleration or lateral pressure, which requires the stronger structure shall be used. The figures for the acceleration represent the minimum earthquake force which can safely be assumed as determined from observations on structures in the California earthquake of 1906. The figures for lateral pressure are based on the estimates of the Committee which represented the Society of American Civil Engineers in the investigation of the same shock.

Bearing walls. Bearing walls are permissible to a height of 45 feet on foundation materials 1 and 2, but shall not exceed 30 feet in height on foundation materials of class 3.

Materials and bonding. All materials and construction shall be of the highest quality, as required under the terms of this ordinance. The structure and its parts shall be firmly tied together. In all cases the bonds shall be calculated to resist the stress that will be set up by the inertia of the mass moving with the acceleration corresponding to the foundation material as specified in the preceding table, or the stress corresponding to the equivalent lateral pressure.

[Concluded on page 22]

PROPER CONSTRUCTION IS CALIFORNIA'S NEED

[BY MARK C. COHN]
Consultant to Pacific Coast Building Officials' Conference

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SANTA BARBARA'S recent experience has again aroused public conciousness to the need for safeguarding against the action of the elements. Earthquakes make their unbidden appearance, but not entirely without warning, for learned scientists see nothing unusual in this phenomenon and calmly predict temblors with an uncanny degree of accuracy.

The earthquakes in Santa Barbara, although more severe than the slight tremors reported daily throughout the world, caused very few fatalities. Only twelve deaths have been reported.

In comparison, in very large centers of population many fatalities occur from automobile accidents every week-end. Fire underwriters' reports show approximately forty deaths from fire every twenty-four hours and a greater number maimed and injured.

The actual property damage in Santa Barbara compares favorably with property losses caused by fires every month in America. And here is an important fact: the majority of fires actually are preventable, but earthquake prevention is still more or less a thing of conjecture. Yet an analysis of underwriters' reports shows a loss of more than $1,400,000 every twenty-four hours from fires.

Hysteria and exaggeration usually accompany and follow an earthquake. This state of mind too often prevails whenever an accident or catastrophe occurs. At this time calm thinking and calm action are essential. Unwise enactments imposing theoretical regulations may restrict freedom of construction to a harmful degree.

If history repeats itself, the temblor in Santa Barbara will prove little more than a disturbing ripple so far as the progress of California is concerned. Comparatively few buildings suffered real material damage. Comparable with the spirit displayed in San Francisco in 1906, the city of Santa Barbara already is being rebuilt. And again, should history repeat itself, the new city will be built better and bigger than before.

Yet this jolt furnishes an object lesson of the need for better and safer building construction. Professor Bailey Willis of Stanford University says it is not a matter of materials but a matter of proper design that will make for practically earthquake-proof buildings. From all reports this contention is borne out by the Santa Barbara earthquake.

All types of construction, properly designed and with ample foundations and footings, withstood the temblor in reasonably good shape. Regardless of the materials used or the particular type of construction employed the damage was about the same in every building which violated established fundamentals of design and good construction. "Jerry" building and lack of field inspection are bound to make for failures in the case of earth movements.

There is ample evidence that an earthquake fault extends through a strip of California reaching from nearly one end of the state to the other. The problem, therefore, becomes a state affair rather than merely one for each municipality to grapple. To safeguard against earthquake damage, all Pacific Coast cities in their building operations must co-ordinate action through building inspection agencies. This is not the time for unsupported theories from persons and interests unqualified to make recommendations dispassionately, or persons prejudiced in favor of particular types of construction or materials in which they may have a direct or indirect interest.

AVOID FAULTY BUILDING, SAY ENGINEERS

[BY HOWARD G. HANVEY]

PACIFIC COAST cities should launch at once a campaign of education that would safeguard San Francisco and other metropolitan areas from such losses as were sustained by Santa Barbara during the recent earth tremor.

This is the assertion of J. G. Little, head of the J. G. Little Company of San Francisco, consulting engineers who, with H. J. Brunnier and T. Ronneberg, two other engineers of prominence in San Francisco, has just completed an extensive survey of the effect of the quake on modern construction.

Mr. Little was for years consulting structural engineer of the Bureau of Building Inspection of San Francisco, and is chief engineer of the Antioch and the proposed San Francisco-Alameda bridges. Mr. Brunnier was consulting engineer of the Standard Oil Building of San Francisco, and Ronneberg of the new Pacific Telephone and Telegraph Building of the same city.

"A similar earth tremor would not have wrought nearly the damage in San Francisco that Santa Barbara sustained," said Mr. Little. "There are buildings in San Francisco, however, which through faulty construction, would suffer. Such modern steel buildings, however, as the Standard Oil and Telephone Building would not be injured.

"The greatest cause of damage we believe in Santa Barbara was due to faulty methods of construction. The Post Office Building, however, which is a modern steel frame structure, and the only one in Santa Barbara, passed through the shocks which toppled around it buildings less resistant to earth shocks.

"San Francisco has just adopted one of the most modern steel construction building codes used by any city. It was advocated by the California Institute of Steel Construction and formulated by a special committee of some of the most eminent of America's engineers for the American Institute of Steel Construction.

"Owners constructing buildings honestly in accordance with this code need fear no loss from earthquakes of the character that visited Santa Barbara.

"We are convinced that if there was only some way to educate the public as to the necessity for engaging competent engineers and architects who would insure proper design from a structural point of view, and skilled supervision as to materials and details of construction, there would be nothing to fear from any earth shocks."

A CATHEDRAL OF LEARNING

EARLY in October ground will be broken for the 52-story "Cathedral of Learning" for the University of Pittsburgh. Three years will see the completion of this unique Gothic structure, 260 by 360 feet at its base, soaring to a height of 680 feet, high above the thousand Pittsburgh factories and hills.

The structure which will serve as thec entral building for the University, will accommodate 12,000 students. It will house all of the departments of the University expect those of medicine and dentistry. It will provide class rooms, libraries, laboratories, shops and recreational centers for students and faculty.

The "Cathedral of Learning" is the culmination of Chancellor John G. Bowman's vision of creating a great urban University which will reflect the virile spirit of achievement of Pittsburgh. The up-rising masses of the building express forcibly the striving and the hope that should be a University's. At the same time the memorial classroom, laboratories, libraries and tablets will keep vivid the lives of those who have made Pittsburgh more than a center of wealth and industry. To execute this plan of Chancellor Bowman, Mr. Charles Z. Klauder, an outstanding student of Gothic collegiate architecture in this country, was chosen.

A University Citizens' Committee, broadly representative of the district's interests, assumed the responsibility of raising the $10,000,000 necessary to build the "Cathedral of Learning." In an intensive solicitation for contributions to the University's building fund, extending over a period of two months, more than $7,000,000 has been raised, practically entirely in the Pittsburgh district.

This sum represents more than 8,000 separate subscriptions from industrial corporations, mercantile establishments, financial institutions and individuals. No comparable sum has ever been raised in the community for any other purposes through voluntary solicitation except for the late war loans. Practically ever interest in the district has supported the enterprise. Alumni raised $1,000,000. Students and faculty members pledged nearly $400,000. Ninety-three thousand Pittsburgh school children contributed ten cents each of money earned by themselves. Several million dollars remain yet to be raised. This task will be accomplished and entirely completed by fall.

The cost of high construction per cubic foot is somewhat higher than for low structures. This greater cost is largely offset by a greater percentage of effective area obtainable in the high building. High construction offers better ventilation, better light, less noise and less dust. The cost of heat, upkeep and janatorial service favors high construction. The saving in land for building space has been estimated at approximately $2,000,000.

Tenney & Ohmes, of New York, and Stone & Webster, of Boston, two of the country's outstanding engineering firms, have declared the structure entirely practicable and without any unusual problems of construction.

Educationally the "Cathedral of Learning" is to be as unique, as significant, as it is architecturally. There is not to be a single barren, ugly recitation room. Rows of chairs are to disappear. It is planned to make each room beautiful. They are to resemble private studios. The chairs are not to be alike. The best chair is to be occupied by the teacher, not by virtue of his position but by virtue of his integrity, his character, his intelligence and the high motive of his life. Good pictures are to hang upon the walls.

Of all the means at the disposal of an architect by which to convey active emotions, those of mass and proportion are most effective. In fact, any tremendous or powerful rush of feeling expressed through architecture is much dependent upon them. A building, therefore, let us say four stories high, is incapable of supreme expression of power in action because it cannot offer this free sweep to the imagination.

The University desires, now, as already stated, to interpret by its proposed building the active emotions of courage, daring, achievement, together with spiritual aspiration. How can this be done? First, the use of mass and proportion is imperative. This use requires height. Mere size will not "ennoble a mean design, yet every increase of magnitude will bestow upon it a certain degree of nobleness," says Ruskin.

"No architect in all history," said Mr. Klauder, when he first undertook the design, "was ever before given such an opportunity. The use of mass and proportion is unlimited; ornamentation is scarcely needed at all; and the whole structure is unhampered by its surroundings."

SANTA BARBARA AND THE BRICK INDUSTRY

SANTA BARBARA has been the Mecca for everyone interested in the building industry, affording opportunity to study the effect of the unusual.

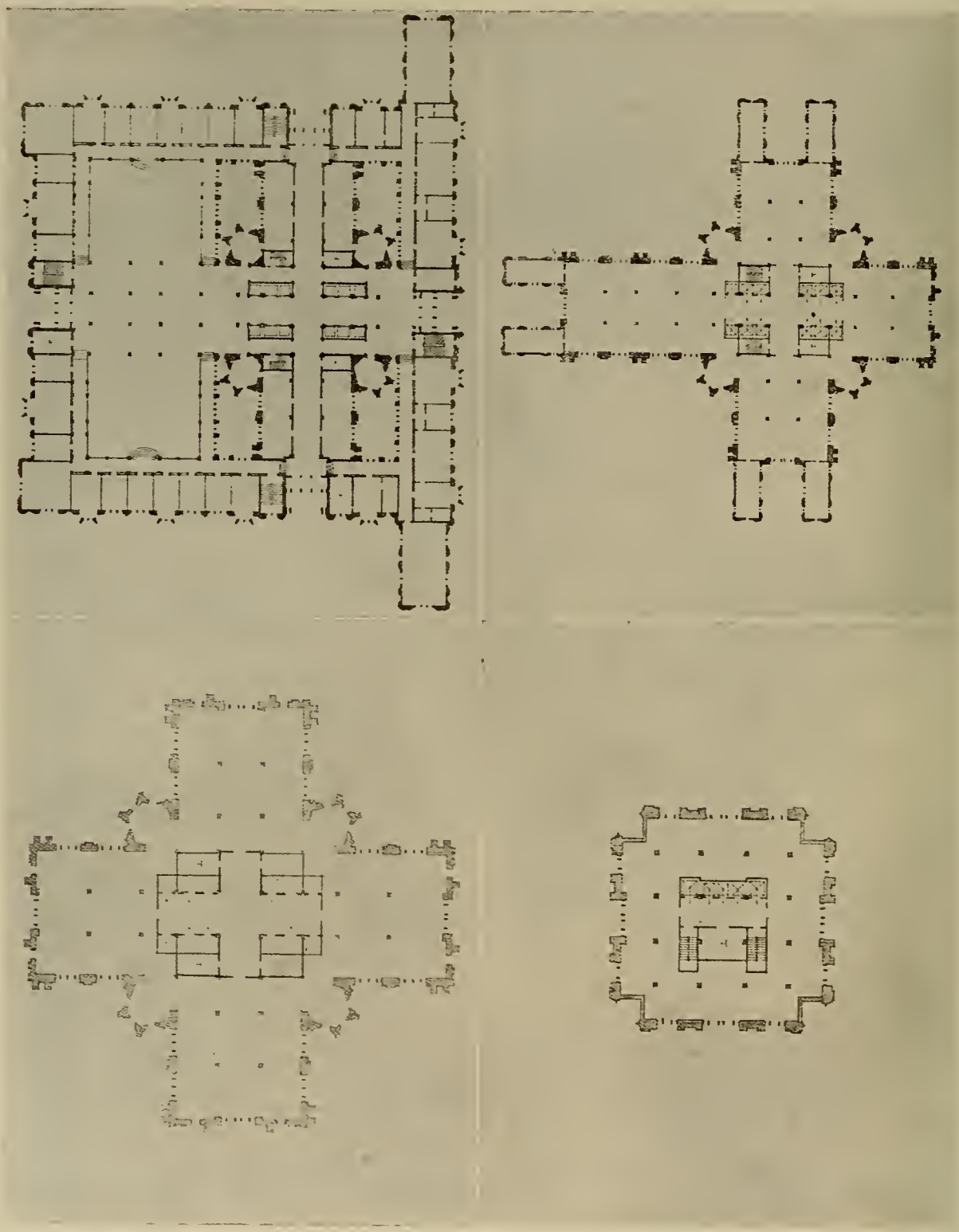
That it has been the subject of study by national associations is natural and the monthly digest of conditions in the common brick industry, prepared by the Common Brick Manufacturers of America, is devoted to a brief discussion. The report says:

"The lesson of the earthquake in Santa Barabra is that good, honest brickwork will withstand even a very severe tremor without damage. Early reports from Santa Barbara were misleading, and naturally so, because it appeared that many brick buildings had been wrecked.

"Perhaps no disaster has been more thoroughly and carefully investigated by experts than has that at Santa Barbara, and from these investigations there comes unanimously this lesson: Good construction of practically every kind withstood the shock. Inferior construction, regardless of the materials used is unsuited to earthquake zones. In the very heart of the business section of Santa Barbara, where the greatest damage was done, there stand today solid brick wall structures that are wholly undamaged.

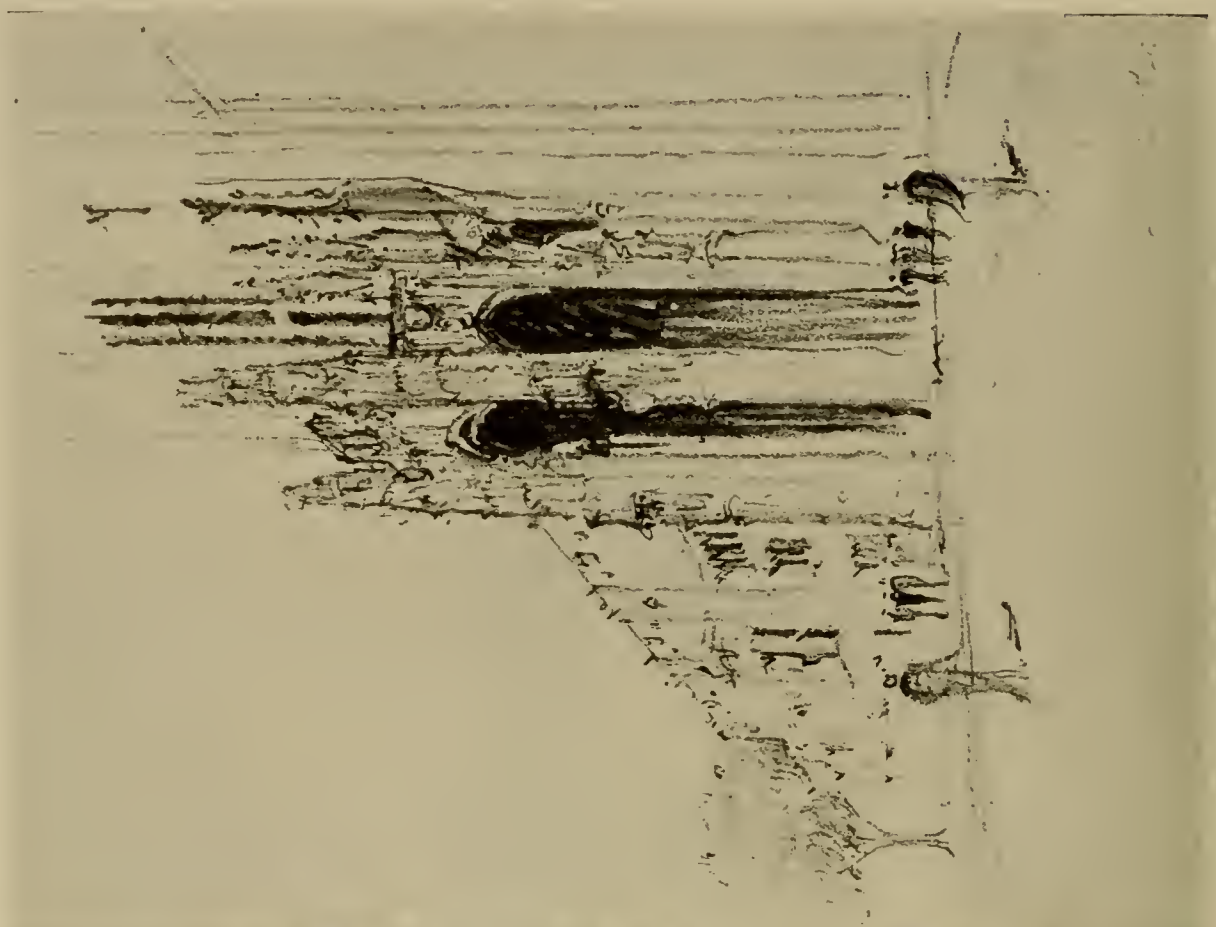
"The brick industry in the future will put special emphasis on these points: (1) Cross walls tied or bonded thoroughly to the mainwalls. (2) Proper ties and anchors at floor and roof lines. (3) The use of strong mortar. (4) Braces for all walls extending above the roof line. (5) And the thorough wetting of brick prior to being placed in the wall.

"Fourteen secretaries of the group associations affiliated with The Common Brick Manufacturers' Association of America met in conference at Cleveland on July 23rd and 24th to study engineers' reports from both the Montana and Santa Barbara earthquakes. These group associations, covering nearly the entire country, will work in unison in promoting better brickwork and actively pursue a relentless campaign against the 'jerry' builder, and all others who sacrifice safety and permanency to cost."

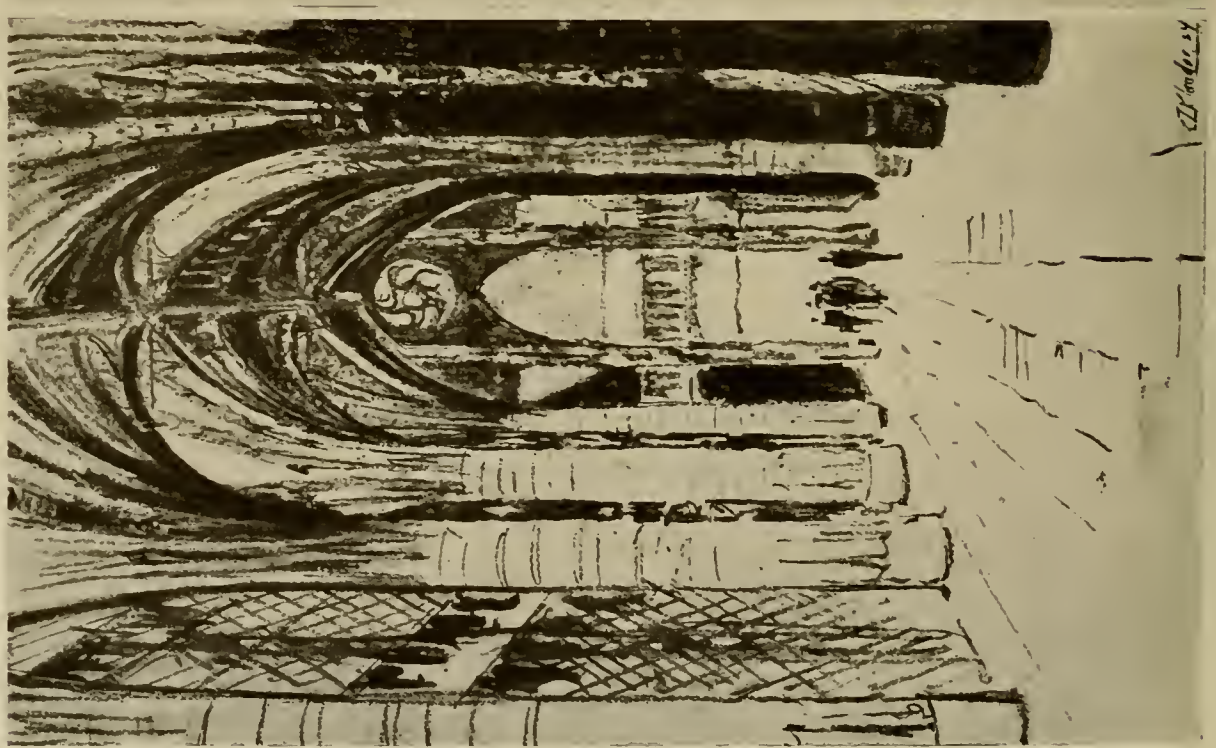


FIRST FLOOR PLAN
ELEVENTH TO THIRTIETH FLOOR PLANS
FIFTH TO TENTH FLOOR PLANS
THIRTY-FIRST TO FORTIETH FLOOR PLANS
"CATHEDRAL OF LEARNING," PITTSBURGH, PENNSYLVANIA. CHARLES Z. KLAUDER, ARCHITECT

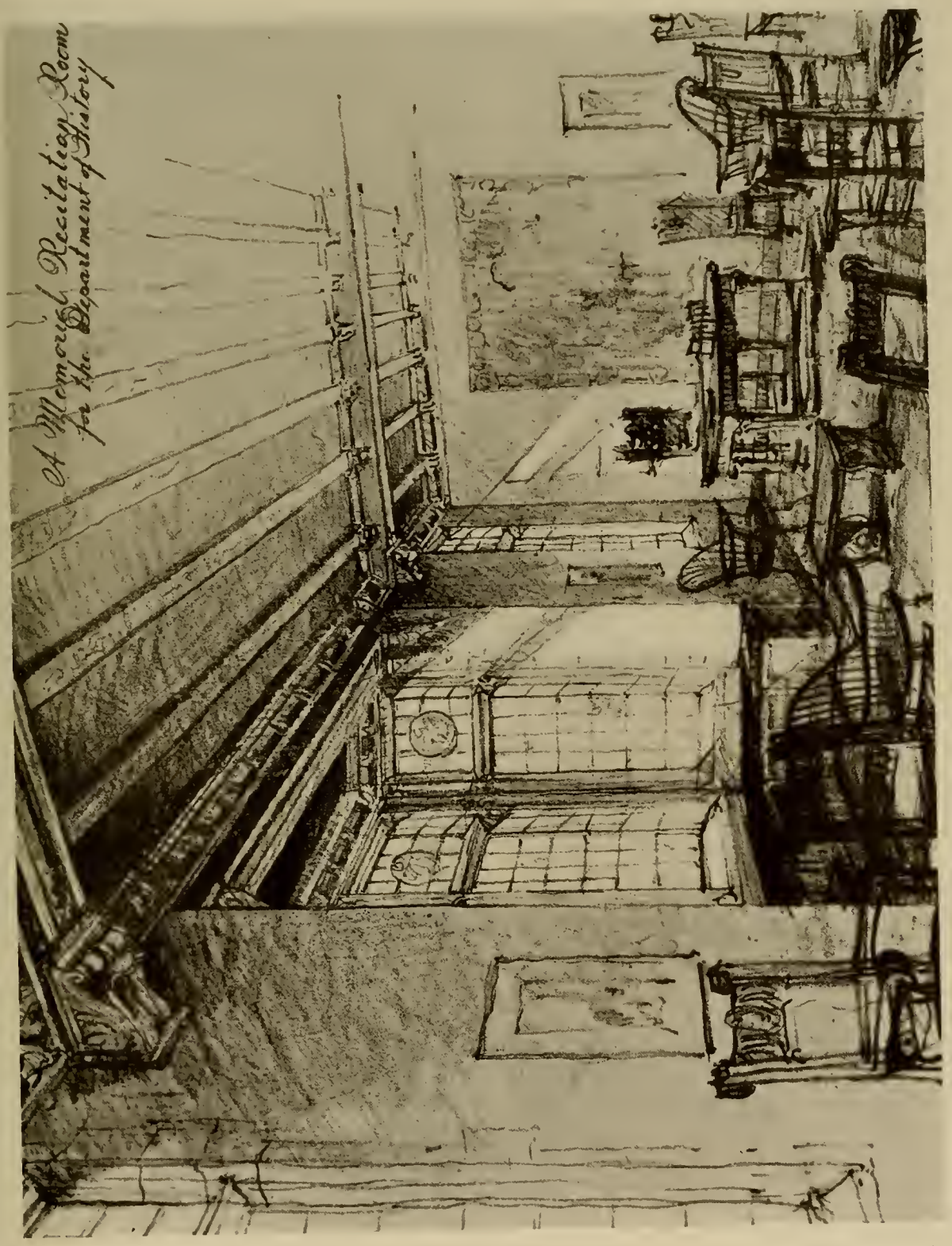
THE "CATHEDRAL OF LEARNING," UNIVERSITY OF PITTSBURGH, PENNSYLVANIA. CHARLES Z. KLAUDER, ARCHITECT



MAIN ENTRANCE, ARCH THIRTY-NINE FEET HIGH.
"CATHEDRAL OF LEARNING," PITTSBURGH, PENNSYLVANIA. CHARLES Z. KLAUDER, ARCHITECT



STUDENT FOYER.



CLASSROOM
"CATHEDRAL
OF LEARNING"
PITTSBURGH
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What Price Craftsmanship?

IN PAINTING AND DECORATING, WHAT IS THE MONEY COST OF THAT MUCH-SOUGHT AND ELUSIVE INGREDIENT CALLED CRAFTSMANSHIP? IT IS NOT A MATTER OF PRICE. IT IS A MATTER OF EXPERIENCE. FINE WORK AND QUALITY WORKMANSHIP COST NO MORE THAN THE OTHER KIND. IN THE LONG RUN, THEY COST LESS. DOING GOOD WORK WELL IS MORE THAN AN IDEAL WITH US—IT IS AN OBLIGATION AND A TRADITION FORTY YEARS OLD. SO, TODAY YOU WILL FIND MORE THAN A HUNDRED QUANDT CRAFTSMEN BUSY NOT ONLY IN LARGE APARTMENTS, PUBLIC BUILDINGS, HOTELS, SCHOOLS, MUSEUMS, BUT IN FACTORIES, SMALL HOMES—WHEREVER THERE IS A DEMAND FOR BETTER PAINTING. BE THE CONTRACT LARGE OR SMALL, THE COST GREAT OR TRIFLING, WE ADD CRAFTSMANSHIP TO EVERY JOB WE DO. THAT'S WHY WE ENJOY THE CONFIDENCE OF SO MANY ARCHITECTS AND BUILDERS.

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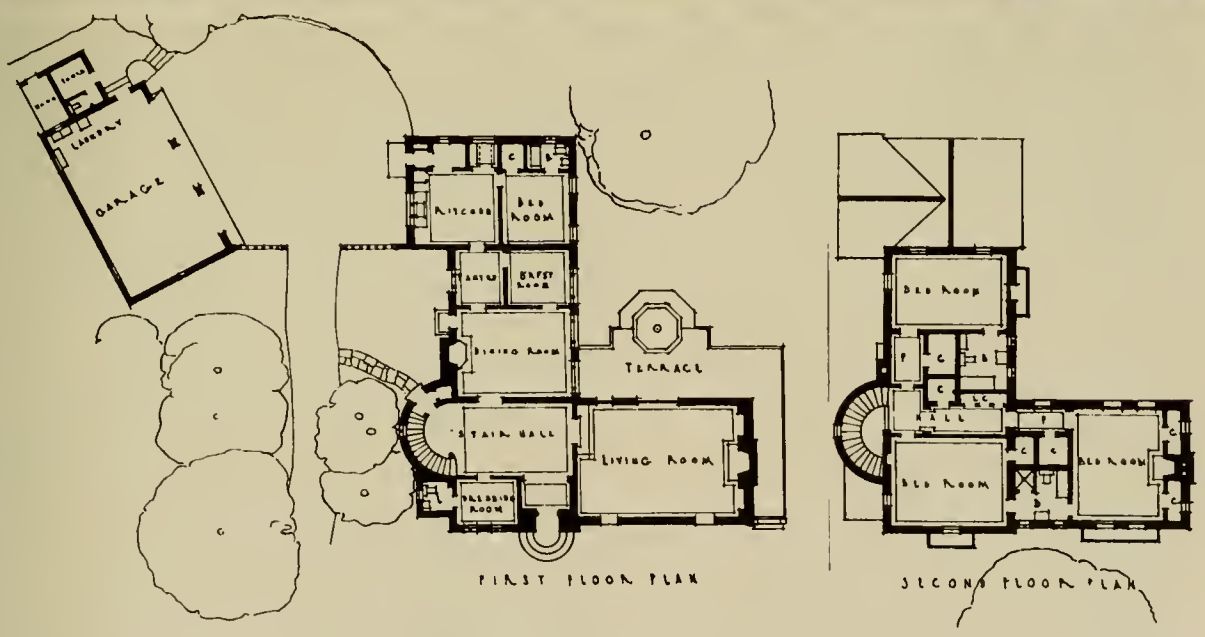

HOUSE FOR MR. O. N. GABRIEL, SAN MARINO, CALIFORNIA. ROLAND E. COATE, ARCHITECT, LOS ANGELES, CALIFORNIA

Photograph by Miles Berne

Photographs by Miles Berne

EXTERIORS, RESIDENCE OF MR. O. N. GABRIEL, SAN MARINO, CALIFORNIA. ROLAND E. COATE, ARCHITECT, LOS ANGELES

RESIDENCE OF MR. O. N. GABRIEL, SAN MARINO, CALIFORNIA. ROLAND E. COATE, ARCHITECT, LOS ANGELES, CALIFORNIA

Photograph by Miles Berne

INTERIORS, RESIDENCE OF MR. O. N. GABRIEL, SAN MARINO, CALIFORNIA. ROLAND E. COATE, ARCHITECT, LOS ANGELES

Photographs by Miles Berne

INTERIORS, RESIDENCE OF MR. O. N. GABRIEL, SAN MARINO, CALIFORNIA. ROLAND E. COATE, ARCHITECT, LOS ANGELES. CEILING DECORATED BY JOHN S. MERALDI

Photographs by Miles Berne

PACIFIC GAS AND ELECTRIC BUILDING, SAN FRANCISCO
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HARMONIZING HOUSE AND GROUNDS

[BY DOROTHEA DE MERITTE DUNLEA]
In Collaboration with A. E. Hanson, Landscape Architect

HOUSE and garden joining in friendly fashion—that is the desire of the builder, the gardener, and the home lover who appreciates the beautiful. And as the grounds may be the making of the house, so in turn may the house help to make the garden and grounds distinctive and pleasing, each complementing the other if—and the "if" is all-important for it means fitness, complete harmony, between the dwelling and its surroundings.

Usually the house is built first, though many a beautiful home-lover with a house and garden paradise pictured in his eye plots out certain definite details in the grounds before even a batten is driven. And the architect, who understands the relation between the setting and the structure, will aid in placing the house most advantageously on its site. He will also keep in mind the proper balance between house and grounds, that it may not be termed—as one place was—"the all house."

After the house is up and finished, architectually speaking, the grounds will claim attention, and to be successfully handled, must be studied with several points in view. The size of the land will be one of the first considerations—the spaces available for lawns, gardens, walks, drives, and possibly other features desired. The small or moderate sized city lot will demand the most careful planning, for it is a temptation to include many details and features which may tend to overcrowd the grounds, and make it a hodge-podge, unrelated to the house. Simplicity in treatment is always a wise rule for small areas. And delightfully true is it, that simplicity often creates an air of spaciousness.

The large place, by reason of its extensive lands, may choose, however, to work out an elaborate setting for the house. And this will be justified if it is in perfect keeping with the dwelling.

Then shall the grounds be treated formally or informally? This will depend upon the house to a large degree if harmony is to be achieved. The rustic type of home, low and rambling, shingled perhaps or rock trimmed, will immediately suggest informal treatment for the surroundings. The house of conservative Colonial lines or the magnificent plaster dwelling of Italian trend may on the other hand demand formal treatment. Recognition of the period or the style of architecture is therefore another of the important factors in harmonizing house and grounds attractively.

A. E. HANSON, KEW GARDENS, LOS ANGELES
LANDSCAPE ARCHITECT

A. E. HANSON, KEW GARDENS, LOS ANGELES
LANDSCAPE ARCHITECT

"Playing up" the gardens and grounds true to type enhances the house and emphasizes the beauty of surroundings. It is the emphasis of type that most frequently calls forth admiration whether it is the little peasant cottage set amidst flowers, or the castle flanked by lawns and stately trees. Points that bring out the individuality of a home should be stressed in every detail of the architectural and planting schemes.

By repetition of lines, forms and colors this effect may be obtained, and at times, contrast will bring out desirable points in house and garden. The selection of such features as walks, drives, walls, gates and arbors, and a right choice of plants is therefore next to be undertaken, as a means of creating harmony between house and grounds. Such features as a summer house, a pool or a friendly seat may be built to reflect the style of the house in the grounds. Garden walls of the same material and finish as the house, gates that match the trim of doors and windows, walks paved like terrace and porch, all help to tie the house and grounds together.

In the planting scheme, there is no better beginning

(Concluded on page 48)

A ST. FRANCIS WOOD RESIDENCE, SAN FRANCISCO — ROLAND I. STRINGHAM, ARCHITECT

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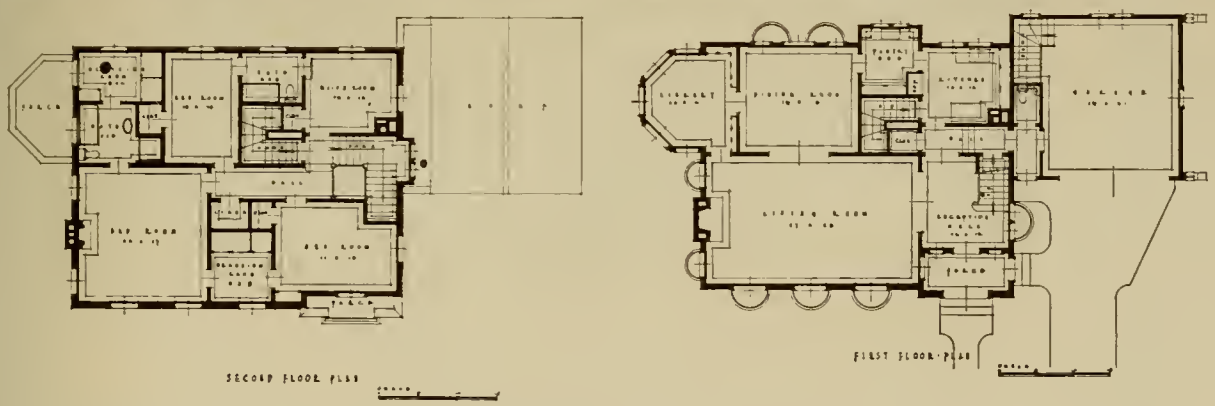

HOUSE FOR MR. A. G. RIDDELL, PORTLAND, OREGON. BEUNES AND HERZOG, ARCHITECTS, PORTLAND, OREGON

THE individuality and character of this home of T. A. Tooey, Beverly Hills has been successfully attained through the use of Old Rose face brick laid in a Dutch Bond with a one inch flush Ivory joint. The roof is of English Hip construction using clay shingle Tiles. Wm. M. Clark is the architect.

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A SOUTHERN CALIFORNIA BRICK HOME. JACK LAVER, ARCHITECT, LOS ANGELES

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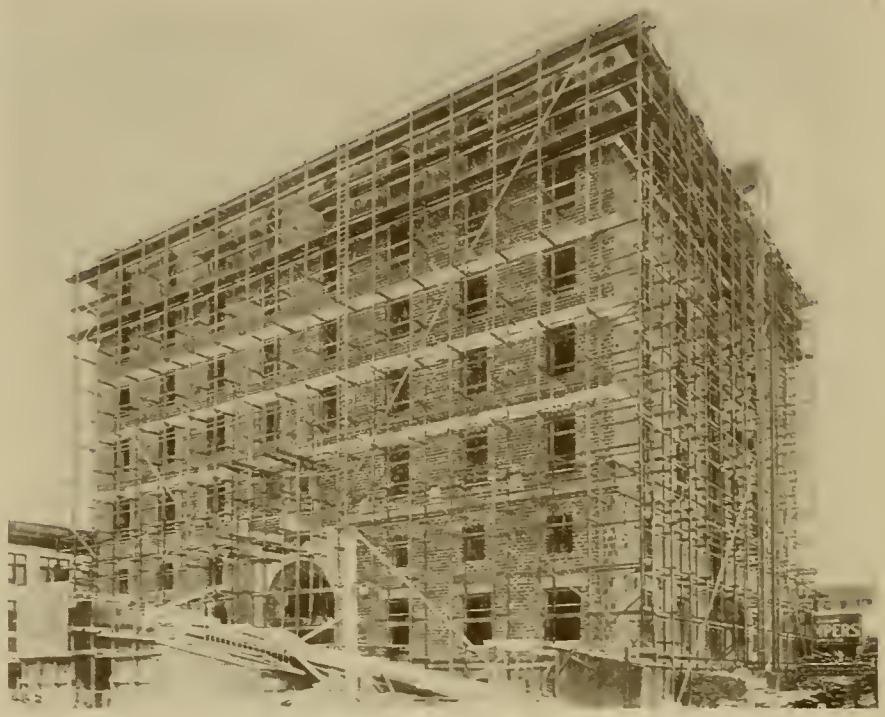

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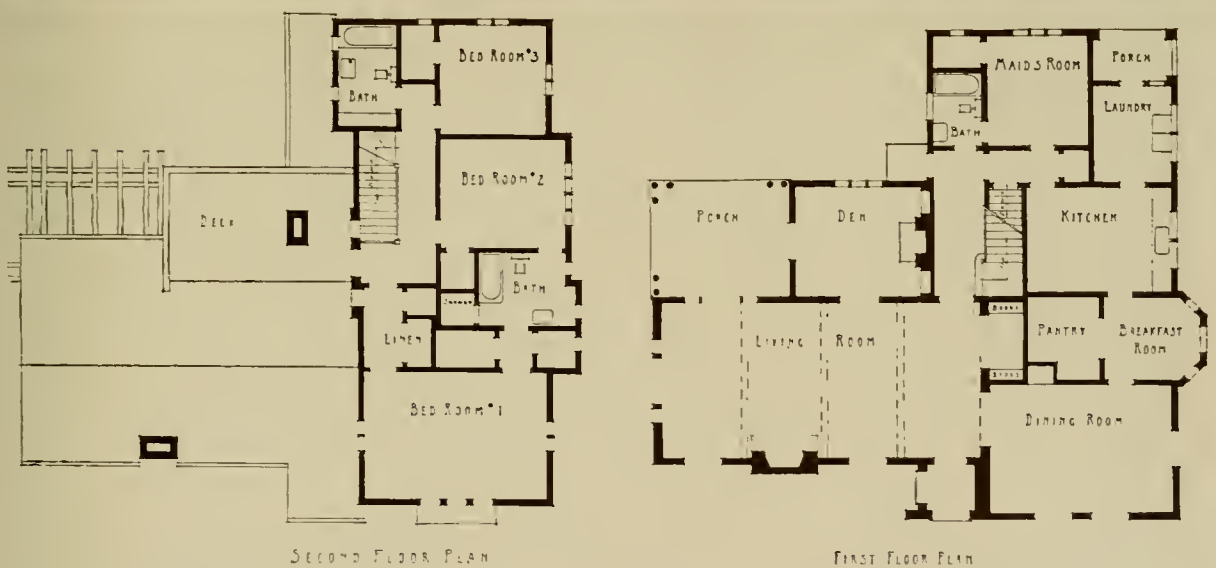


ABOVE—EXTERIOR; BELOW—FLOOR PLANS, RESIDENCE OF MR. J. P. WHITMORE, SAN MARINO, CALIFORNIA
KENNETH A. GORDON, ARCHITECT, PASADENA, CALIFORNIA

Photograph by George D. Haight

THE FRIDAY MORNING CLUB, LOS ANGELES, CALIFORNIA — ALLISON & ALLISON, ARCHITECTS

THE Stucco finishes for the Friday Morning Club were manufactured by the CALIFORNIA STUCCO PRODUCTS COMPANY, operating plants in San Francisco and Los Angeles. This Company offers full service and information, backed by thirty years of practical experience and co-operates to make it possible for architects to carry out their artistic conceptions

DINING ROOM, FROM LIVING ROOM, RESIDENCE OF MR. J. P. WHITMORE, SAN MARINO, CALIFORNIA
KENNETH A. GORDON, ARCHITECT, PASADENA, CALIFORNIA

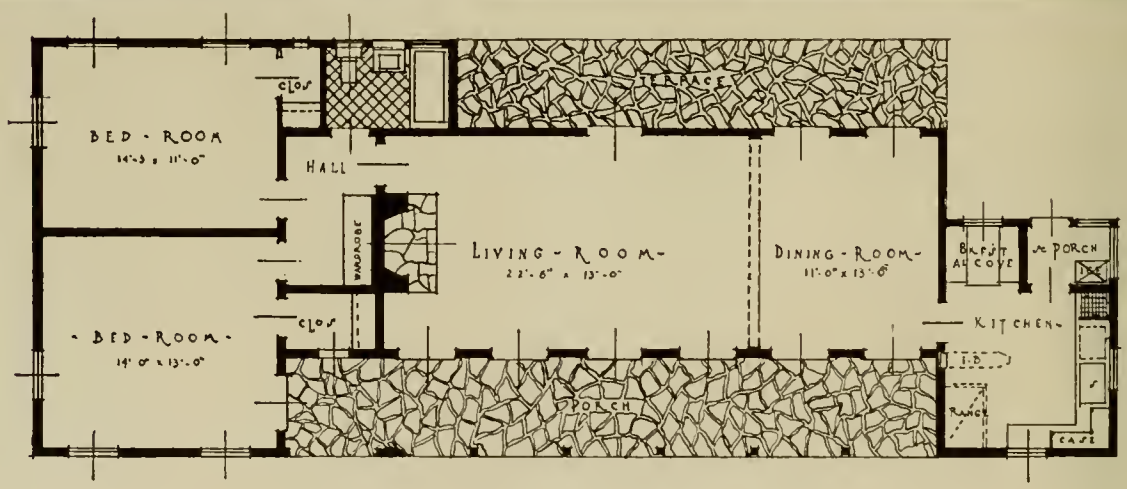
Photograph by George D. Haight

LEFT—STAIR HALL FROM LIVING ROOM; RIGHT—DEN FROM LIVING ROOM, RESIDENCE OF MR. J. P. WHITMORE, SAN MARINO, CALIFORNIA
KENNETH A. GORDON, ARCHITECT, PASADENA, CALIFORNIA

Photographs by George D. Haight

ABOVE—LIVING ROOM, RESIDENCE OF MR. J. P. WHITMORE, SAN MARINO, CALIFORNIA; BELOW—DRAPERIES BY THE MANSFIELD SHOPS, WHITMORE HOME. KENNETH A. GORDON, ARCHITECT, PASADENA, CALIFORNIA

Photographs by George D. Haight



~ FIRST - FLOOR ~ PLAN ~

ABOVE—EXTERIOR; BELOW—FIRST FLOOR PLAN, RESIDENCE OF MR. MARLOWE MERRICK, LOS ANGELES, CALIFORNIA
H. C. DECKBAR, ARCHITECT

·EDITORIAL·

Santa Barbara

THE vast extent of damage done to building in Santa Barbara is still hardly realized. Perhaps it impresses a visitor more than it does the citizens, who are too busy to bother over spilt milk. They are hard at work planning a new city, which shall be not only better built, but more beautiful.

In both aims will be encountered opposition. Many owners have been hard hit financially, and will feel compelled to rebuild as cheaply as possible. Some will demand safe structural results but lack the vision to realize that beauty is really a commercial asset, and nowhere more directly so than in a city like Santa Barbara, whose unequaled setting of mountains and sea combines with its unique romantic traditions to make it a Mecca for visitors from all over the world.

Fortunately there is a large element in Santa Barbara of enlightened and energetic citizens. A modern Building Code had been adopted just before the earthquake, to which amendments are being prepared, based upon the reports of experts who have been examining the effects of the shock. A recent ordinance has instituted an Architectural Board of Review to advise the Inspector of Buildings as to the "Character of design, appropriateness, safety, sanitary arrangements and general construction" of all proposed buildings, and is functioning actively. The Plans and Planting Committee is ready with long-studied plans for community improvement, for which the opportunity now presents itself.

Every lover of Santa Barbara—and every lover of beauty must love Santa Barbara—is hoping that the city will seize this opportunity, persuade individual prejudice to join in the community program, and re-construct from its ruins a new Santa Barbara whose loveliness will become the pride of the West.

* * *

What Value Material?

AFTER spending several days in a careful inspection of the damage done by the Santa Barbara earthquake, and receiving the unavoidable conviction that several kinds of weak construction were responsible for much of the wreckage, still the outstanding cause can be put in three words—poor cement mixture.

Much can, and doubtless will be done in the way of devising construction to resist the strains of earthquake shocks, but it will be of little avail unless the most stern and exacting conditions be required as to the quality of cement and the manner of mixing and pouring concrete. Every architect would profit by seeing for himself these results, so eloquent of laxness in the use of cement.

* * *

California Spanish

TO THE critic who inveighs against importing European architecture into this country, and who preaches developing a native style "to suit our own environment and our modern conditions," we recommend a study of such buildings as that shown in this issue, the house built for Mr. Gabriel, at San Marino, by Roland E. Coate. If this does not fit its environment and meet all the exacting conditions of American life, what could? It is hard to imagine a plan better adapted to the needs of a small family used to the refinements of modern living, better expressed in its outer envelope and its inner frame, more suitable to the balmy California climate, more quietly charming or possessing definitely that elusive quality architects call "character."

RESIDENCE OF MR. O. N. GABRIEL
ROLAND E. COATE, ARCHITECT, LOS ANGELES, CALIFORNIA

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(Concluded on page 48)

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CALIFORNIA Pines are great aids to architect and builder in achieving permanent beauty of design. They can be depended upon to faithfully maintain original contours, lines and proportions because California Pines contract and expand very little. They do not bow, twist or swell when installed, a protection against the annoyances of windows that stick or rattle or admit draughts of cold air.

Frames and sash of California Pine, when properly made and installed give the utmost in service durability, especially because of their ability to readily take and hold paint—a most essential factor in securing beauty and long-life to the window parts.

You are invited to correspond freely with our Wood Technologist, formerly with the U. S. Government Forest Products Laboratory at Madison, Wisconsin and now connected with this association. He will gladly answer your inquiries or supply special data for specifications.

Soft texture, easily worked, permits of clean-cut moldings, sharp lines, delicate designs.

Fine cutting quality, without fear of splitting, permits closest joinery, whether at junction of pully stile and window sill or in closely fitting parting stop.

Light weight is a great advantage of California Pine sash. Less "weighting" required, easier to operate, reduces cost of sash balances.

Permanent and attractive painting effects are easily obtainable because of light color, smooth surface and freedom from grain-raising.

We have issued for architects and builders a set of California Pine Information Sheets covering all uses of these woods. These data sheets are compiled by our Wood Technologist. They are issued in convenient standard size, in a folder, ready for your files.

California White and Sugar Pine Manufacturers Association

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HOW WELL DO YOU KNOW THE CALIFORNIA PINES?

BY CHARLES W. MEIGHAN

THE newspapermen who sent out by wire stories from Santa Barbara in the first hours of the recent disturbance in which they commented on frame buildings having come through the disaster without appreciable injury focused public attention on the value of lumber to the building industry.

Calmer and more authoritative reports from architects, engineers and other experts all seem to agree that whether houses were built of lumber, brick, concrete or any other material, if the design was correct and the workmanship honest, the structures withstood the shock.

But the fact can not be disregarded that a small proportion of the lay public reads the calmer conclusions of the experts, while the mass absorbs the first, hasty newspaper accounts and, subconsciously perhaps, acquires impressions to which it clings tenaciously. Nor can we deny that the public desire for lumber and frame construction has been stimulated to an extent, which no one can foretell with accuracy.

This brings to the fore the consideration of our own California pines and one can not visit the offices of the California White and Sugar Pine Manufacturers Association without being impressed by the fact that there are many things we at home on the Pacific Coast do not know about these two great species of trees.

Of course, we all know in a general way that the Sierra Nevada mountains, from the Oregon line south are heavily timbered. But how many are aware that government experts figure that there is about 320,000,000,000 feet—not million, but billion, mind you—standing in this region?

Did you know that although they have been cutting timber on a large scale in Texas, for example, for over sixty years, there is more virgin timber standing in California today—four times over—than there was in all the vast expanse of Texas before the first sawmill started to grind?

In addition to the huge Sierra Nevada range timber already mentioned, there is seventy billion feet of Redwood in Northeastern California. It is estimated that thirty-three billion feet of sugar pine stands in the great Sierra territory, and one hundred seventy billion of California white pine.

The sugar pine of California is easily the aristocrat of the pines, in size, texture, beauty and commercial value. It is called the Pinus lambertiana. The California white pine is scientifically known as Pinus ponderosa.

The difference between the two pines is about the difference between rich cream and rich milk, the sugar pine being the cream of the forest.

California white pine is white, soft, light, free from resinous substances and partaking very closely of the qualities of the old Michigan and Wisconsin pine. It is smaller than the sugar pine and contains a smaller percentage of clear lumber, is not quite as soft and cheese-like in the quality of the wood as the sugar pine.

Sugar pine stands on an average of from 150 to 175 feet in height and from 3 to 10 feet in thickness, although individual trees frequently reach much greater size. It is clear of limbs to a great height and is unusually free from blemish and disease.

It is possible to cut sugar pine boards and planks any width and thickness and to get soft, clear lumber such as no other pine can produce. It cuts as easily as cheese, either with or across the grain, and is easily workable for any purpose. It is practically free from resinous substances, has no raised grain in the wood to work, dress, paint and enamel.

Present production of sugar pine is not more than 250,000,000 feet annually, and it is estimated that the present stand will last for 130 years. Replanting and regrowing of sugar pine are occupying the attention of the timber men of California and it is believed that these efforts will insure the supply, at the present rate of production, for at least 200 years.

California white pine is being cut at the rate of about 900,000,000 feet annually at present and the virgin stand of this timber is estimated to provide a supply for 200 years. Like sugar pine, California white pine can be had in boards of great width as well as thickness. Wooden counter tops are frequently made from it. It is free from smell, resin, raised grain, etc.

Both sugar and white pine possess almost the same physical properties, but for the most exacting requirements, sugar pine is given the preference.

The architect may build a house from roof to foundation with either California white pine or sugar pine, but for floors that will be subjected to heavy use, these woods are not recommended. The woods are both easy to handle, light to lift, easy to nail, easy to tack, easy to saw, easy to split. They are straight-grained, contain no substances that interfere with paint or varnish and are a delight to carpenter, mill-worker and painter.

From both of these California pines are manufactured sashes, doors, trim, mouldings, interior finish, exterior finish and trim, columns, panels, frames, ceiling, partition, sheathing, forms, furniture, bee-hives, factory stock of all kinds that requires light, soft, easily workable woods.

Sugar pine is extensively used in the building of pianos and organs. Most piano keys are made of this stock. It is incomparable for drain boards and for similar purposes, as it does not swell or warp. It is preferred for ship decking for the same reasons.

With the development of California sawmills, California pine is now perfectly manufactured, dried, dressed and prepared for market. The writer recently enjoyed a trip over the logging road of the Standard Lumber Company, into the Sierras from Sonora, and the inspection of this great plant, operating its own railroads, hotels, mills and accessories was a revelation of an orderly empire within an empire. Several of the California mills are the largest in the world from a standpoint of the money invested in the mill properties themselves. Needless to say, there is nothing crude about the California pine or the mills producing it for a market which has spread to a great degree in recent years.

The California White and Sugar Pine Manufacturers Association has its offices in the Call Building, in San Francisco, and there maintains a most efficient organization. Its members produce something like 85 per cent of all the pine cut in its trade territory.

C. Stowell Smith, the secretary, is gifted and experienced for the work he is doing. Other officers who have done so much to make the Association a success are:

R. D. Baker, president; G. D. Oliver, vice-president; E. H. Cox, treasurer; A. S. Titus, traffic manager; Austin L. Black, advertising manager; E. P. Ivory, manager of trade extension.

Activities of the Association include handling the grading and inspection of the lumber produced; working for and creating uniformity in producing, gathering and

(Concluded on page 49)

New Club House, Olympic Golf and Country Club, Lakeside
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SNAP JUDGMENTS UNFAIR TO BUILDING INDUSTRY

BY K. M. GRIER
Executive Representative, Blue Diamond Company, Los Angeles, California

"WELL, I guess they won't build any more brick buildings in Santa Barbara!

That's what a friend said to us over the telephone less than forty-eight hours after the Santa Barbara earthquake.

Had such a remark come from some erratic, mentally irresponsible person, we should have allowed it to pass without challenge. But we happened to know this man fairly well and knew that he should be better informed. It was hard to connect him with a statement so utterly rediculous.

We decided to pay him a visit, and this is what we told him, in substance:

Blue Diamond is not in the brick business in any capacity. Neither were any of our materials damaged in the quake. But we are interested in the building industry as a whole. We want to see every commodity and every class of construction fairly judged and not made the victim of spontaneous prejudice, created by the fear and hysteria of a great calamity.

Unfortunately, bias and false conclusions rise quickly on the heels of any disaster. Haste too often closes the door to facts and permits unwise and unjust decisions.

But who is the authority that dares, in haste, to condemn the mighty record of service enjoyed by masonry construction for more than five thousand years?

Italy, for a single example, has been rocked by violent earth tremors for centuries. Yet Italy continues to build, and build safely, with brick. There are many buildings in the quake zones of Europe which have withstood earth shocks of the utmost violence for hundreds of years. They are standing today—monuments to the durability and safety of good masonry construction.

The ancient Romans had no advantages over present-day materials or craftsmanship. They merely saw to it that designs were sound, bricks were solid, their lime mortar correctly prepared, and the necessary bonds and ties provided to insure everlasting permanence. Those factors are all that are required today.

Poor designs, poor workmanship or careless preparation of materials, *regardless of the type of construction*, would have proved disastrous at Santa Barbara. And they will prove unsafe always.

From the ruins of Santa Barbara will rise a safer and more beautiful city. But its reconstruction will be based upon sound designs, good materials and honest workmanship.

And, with its future left in the hands of competent architects, engineers and building experts, brick will receive its just share of recognition. Such men achieve success by dealing with the truth. They will not permit gossip or emotional prejudice to influence them against a type of construction that has endured successfully for thousands of years, and will endure for thousands more.

OCEAN PARK CONSTRUCTION RAPID

BY A. R. ROBERTSON

IN THE construction of the Egyptian Ballroom and amusement pier at Ocean Park, Santa Monica, Calif., which is said to be the largest ocean pier on either coast devoted entirely to amusement purposes, unusual methods were employed by the Cowles-Perrine Organization of Los Angeles, architects and engineers, acting for the Ocean Park Realty Corporation.

Two chief objects were sought: rapid erection and fire-safety. When plans got under way in March, it was intended to start building the superstructure April 15 and to have the pier complete on May 30, ready for the earliest summer tourists.

But considerable delay was experienced in driving the piles which form the base for the building, so that erection of the steel did not begin until May 18. The date then set for completion was July 4, and a system of construction was employed which, it was believed, would make that possible. The plan succeeded; formal opening, with all the main buildings complete, even to the finished decoration, took place June 27.

Fire-safety was guaranteed, not only by the fact that the main structure was built entirely of fireproof materials, but also by the demand which the Ocean Park Realty Company made upon all concessionaires, that they also employ materials of the same kind.

The main structure consists of the Egyptian Ballroom, with billiard hall, bowling alleys and electrical transformer-room adjoining. There are some forty concession-buildings, of which the principal are the Carousal and the Fun House, the latter owned by G. M. Jones of Los Angeles. All these are set on a reinforced concrete floor-deck, 12 inches thick, 1200 feet long and 240 feet wide, supported by wooden piles and built-up girders.

All walls and partitions of the main buildings were erected of structolite concrete, a mixture of structural gypsum with gravel and sand. In the ballroom there are 70,000 square feet of this construction.

Exterior walls and bearing partitions are 6 inches thick. On the outside, welded steel fabric was stapled directly to the walls to form a reinforcement for the exterior facing of stucco. This gypsum material was poured in metal forms. In keeping with the Egyptian style of the design, the walls are battered one-half inch per foot of height.

Over the entire structure a roof of Sheetrock-Pyrofill

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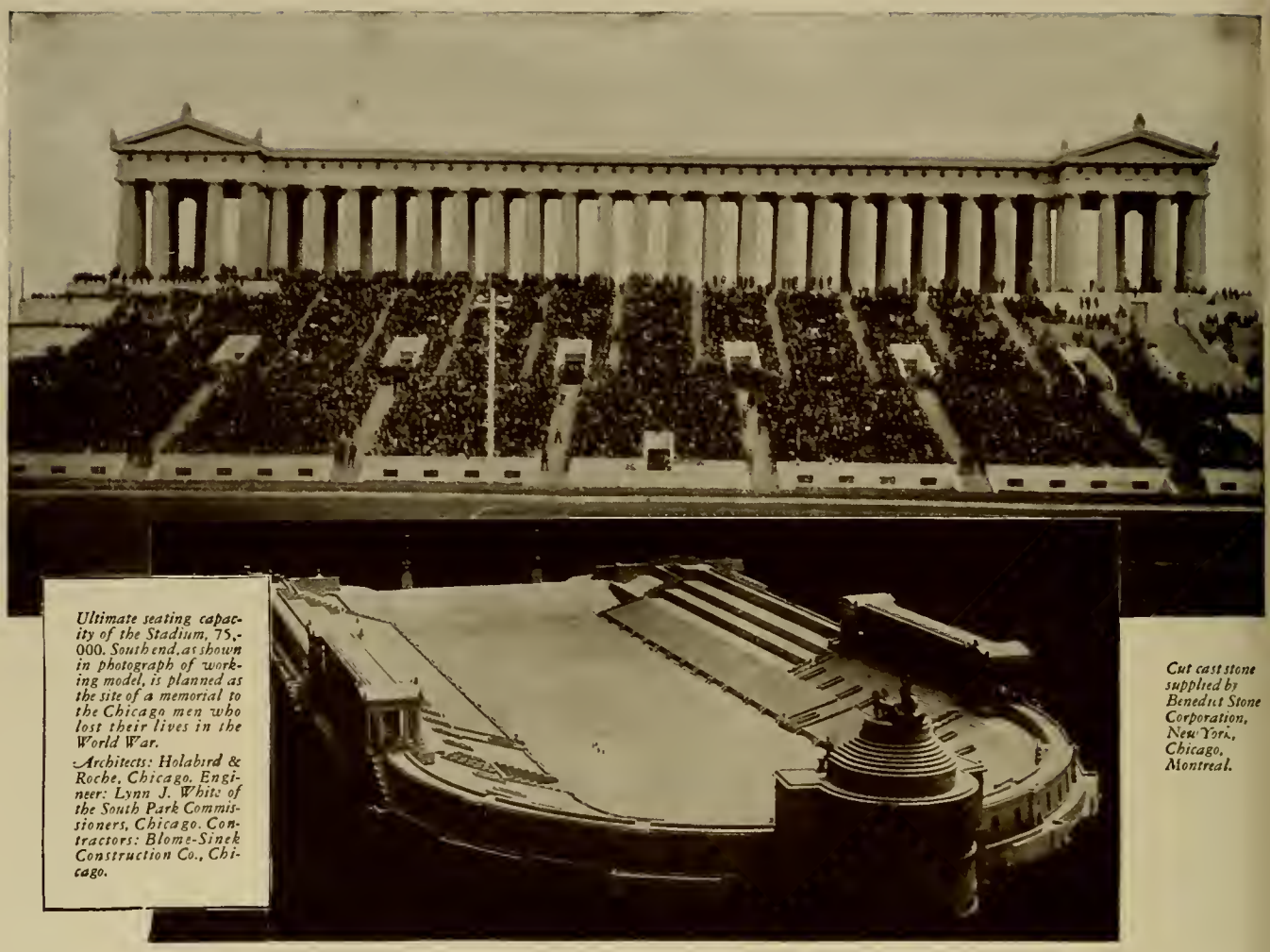

Ultimate seating capacity of the Stadium, 75,000. South end, as shown in photograph of working model, is planned as the site of a memorial to the Chicago men who lost their lives in the World War.

Architects: Holabird & Roche, Chicago. Engineer: Lynn J. White of the South Park Commissioners, Chicago. Contractors: Blome-Sinek Construction Co., Chicago.

Cut cast stone supplied by Benedict Stone Corporation, New York, Chicago, Montreal.

Ancient Greece in Modern Concrete

To those who still believe that the architectural beauty of the ancients can be expressed only in traditional materials, Grant Park Stadium, Chicago, will be a revelation.

This monumental structure takes you back to "the glory that was Greece." And it is done entirely in concrete. This includes the columns and other exterior architectural details, all of which are of cut cast stone. Thus beauty, as well as construction, is made permanent.

Grant Park Stadium is only one of a great variety of structures that impressively demonstrate the wide range of adaptability concrete offers to the architect—a range not within the possibilities of any other material.

* * *

If you are interested in receiving additional data on concrete in stadium construction, address the nearest office listed below. Ask for leaflets S-112 and S-104.

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In the bathrooms of the Hollywood Plaza, the uniform whiteness for which Kohler fixtures are noted insures a *matched beauty* greatly to be desired in all installations of the finer sort, where no detail is neglected which might contribute to the harmony of the completed work.

Kohler Ware, with its immaculate whiteness, its grace of design, its superb enamel (always marked with the name "Kohler")—*its highest quality at no higher cost*—is well worth specifying.

The Seal of Kohler Village

The Kohler seal, like the village of beautiful homes which it symbolizes, expresses that pride of living and doing which molds the quality of Kohler products—enameled plumbing ware and private electric plants

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Tomb of Annia Regilla, the so-called Tempio Del Dio Redicolo

Has Stood Eighteen Centuries in Quaking Italy

—because it was well built

A WEALTHY Greek promoter and rhetorician built on his estate, between the Appian and Latin Ways outside the walls of ancient Rome, a beautiful brick tomb to his beloved wife, Annia Regilla, eighteen centuries ago, when the thorough and artistic methods of bricklaying characteristic of Hadrian's day were still practiced.

In spite of innumerable earthquake shocks, such as California has never experienced, in spite of floods and storms, in spite of attacks and sieges, this structure with its brick facing properly bonded to the masonry backing stands today practically what it was when originally built in the second century of our era, except for the depredations of man.

By Frost, nor Fire, nor Flood, nor Time, nor even Earthquake Shock—when built right—are well burned Clay Structures destroyed.

Side Detail of the Tomb of Annia Regilla

On one side of the tomb, the two rectangular pilasters are replaced by semicircular niches in which are set half octagonal columns. Pilasters and columns which rest on Attic bases and terminate in Corinthian capitals, chiseled out of the brick, are of a beautiful clear red, while the field of the building is of a yellowish ochre tone. The thin brick which are laid in a knife edge joint and in perfect alignment are of the finest quality.

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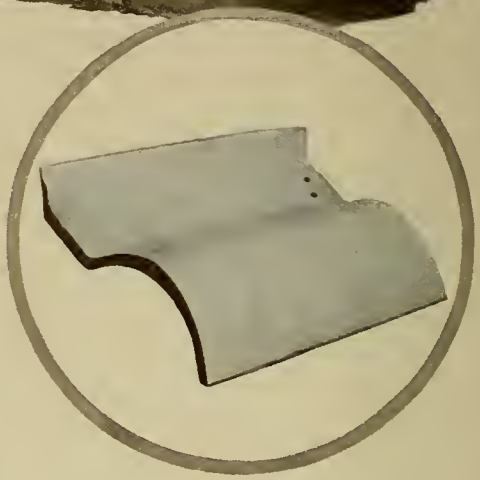

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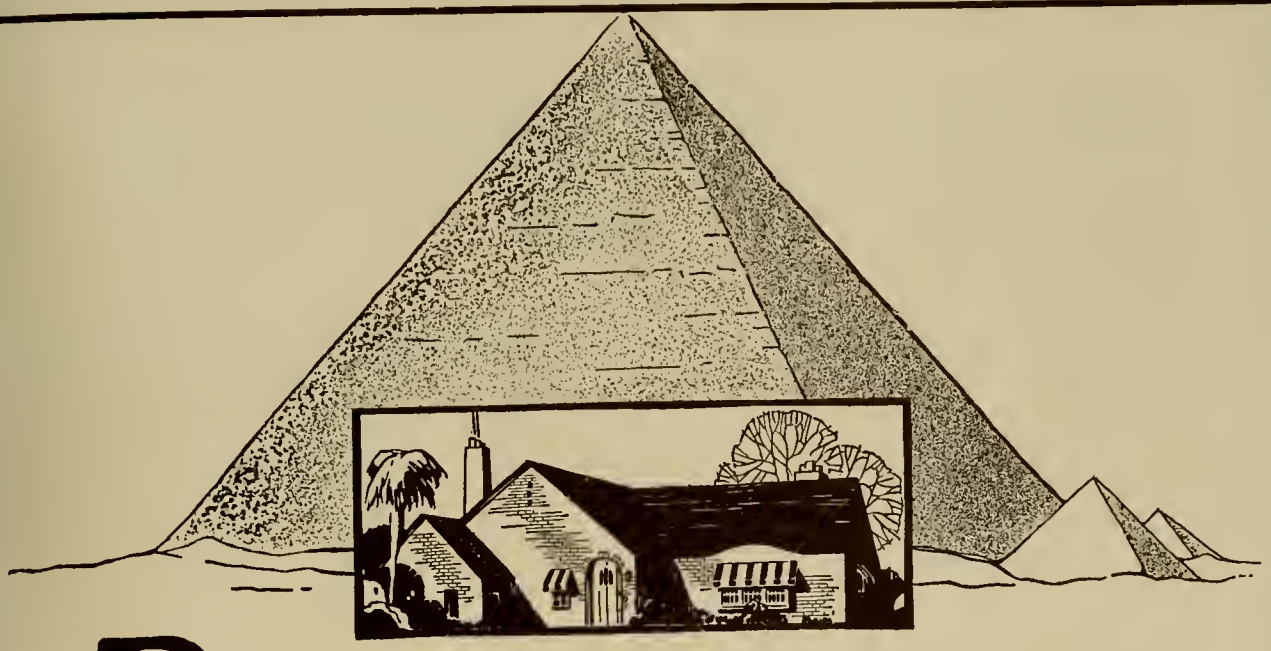

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Brick never grows old. But like every good thing, brick loses its value when not properly used. Santa Barbara has demonstrated that there is no material or type of construction that can survive shoddy work or faulty designing. Permanent construction comes only when sound materials are employed by capable workmen under strict regulation and supervision.

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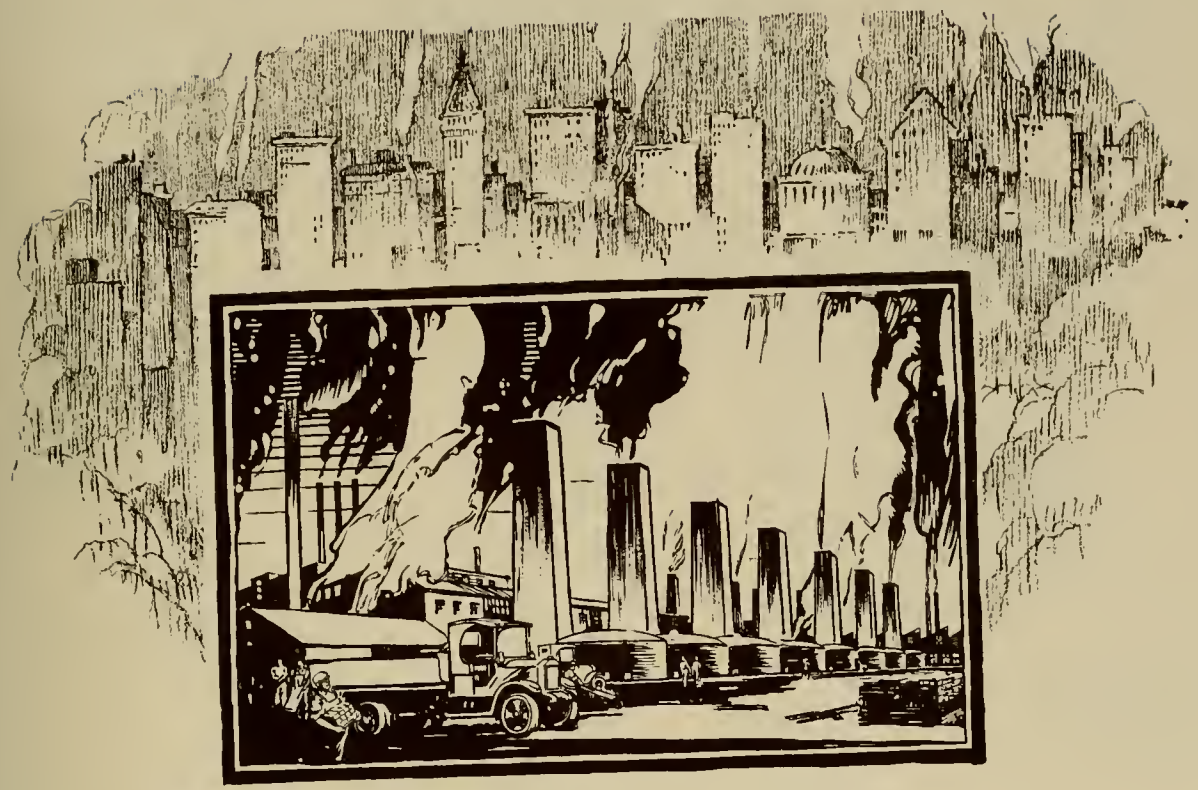

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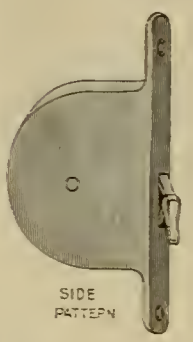

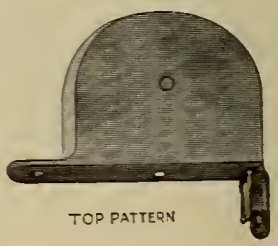

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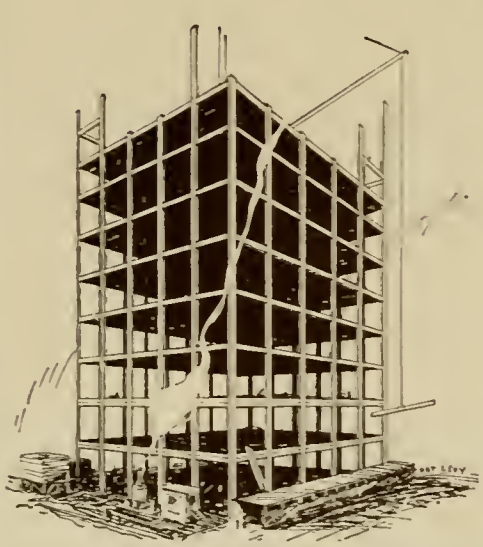

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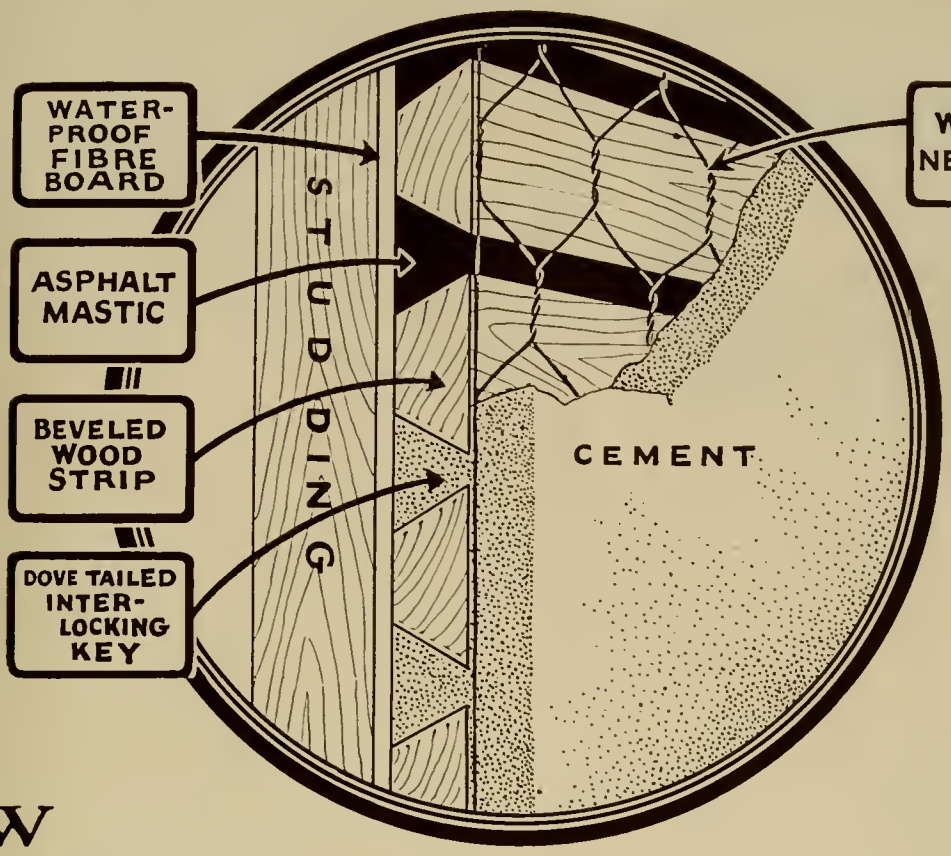

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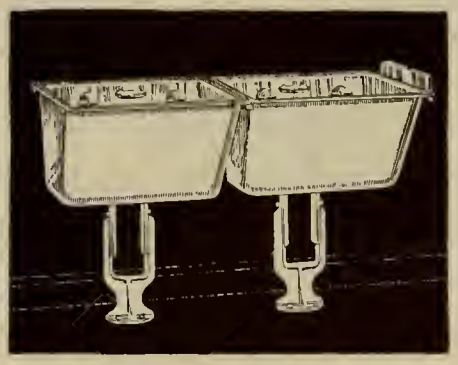
Bishopric Base

SEE HOW IT LOCKS THE CEMENT



Pacific Porcelain Enameled Iron Laundry Tray G-840

Would you wash your face in the same tray you wash your clothes?

You could if it was a Pacific Porcelain Enameled Iron Laundry Tray. Its smooth, white surface is easy to keep spotless—just wipe out and rinse.

But you wouldn't wash your face in any unglazed laundry tray. You would see the scum and the absorbed moisture and filth from previous washings. Their foul or musty odors would repel you.

From the standpoint of sanitation and comfort it is as important that the sink your clothes are washed in be as clean as the lavatory in which you wash your face.

Specify Pacific Porcelain Enameled Iron Laundry Trays

PACIFIC

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Main Offices: 67 New Montgomery St., San Francisco
Factories: Richmond and San Pablo, California
Branches: Los Angeles, Oakland, Portland, Seattle

HARMONIZING HOUSE AND GROUNDS

(Continued from page 19)

than lawns, green and velvety, to creep up to the very house itself, to border the walks and drives, to set off pleasingly every detail and feature of both house and garden.

Trees also do much to blend the structure with its site. Those trees of the same country as the house architecture give naturalness and atmosphere to a place. Pines and fir trees of all kinds go with the Colonial house, from the smallest cottage to the most elegant mansion. Plams, magnolia trees, and the banana belong to the southern type of residence while the sycamore and live oak grow in friendly fashion near the rustic or the chalet type of home.

To soften walls, to erase the hard lines of walks or drives, shrubs, flowers and vines are to be used generously. Such shrubs as coprosma or pittosporum may be banked against the house itself. And even geraniums, in a colorful splash, may snuggle the garden closer to the house. Flowers planted along walks or even in beds within the walks, are a means of blending these architectural features as part of the landscaping. Vines climbing over the house bring house and garden together, and vine-covered trellises or arbors extending into the garden are a happy way of introducing the house to the garden.

Color, in the planting scheme, that echoes the house or its trimming is often a means of achieving a pleasing relationship between the house and the grounds. Flowers that catch the hue of rose tinted walls, or that match the yellow trim-of quaint shuttered windows, have a way of making the house and the garden belong to each other. And as this harmony is established between the structure and its setting, the more perfect will be the picture, the more enjoyable the home, both within and without.

* * *

OFFICIAL LIST, A. I. A.

(Concluded from page 33)

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Maybeck, Bernard R., Lick Bldg., San Francisco, Douglas 1454.
Schulze, Henry A., 5163 Eagle Rock Blvd., Eagle Rock, Los Angeles.

* * *

STORY OF THE TRADE SCHOOL

A pamphlet bearing the above title has been gotten out by the Industrial Association of San Francisco, which reviews the progress of these schools since their start early in 1922. It is illustrated and makes an interesting account of a worth-while movement.

* * *

According to J. W. Ford, Jr., houses with walls built of Bishopric Base withstood the earthquake shock in Santa Barbara without exception.

HOW WELL DO YOU KNOW THE CALIFORNIA PINES?

(Concluded from page 35)

distributing useful information, including folders and booklets for the consumers, an ideal working file for the architect, trade extension and market promotion; advertising intelligently and constructively and, last but by no means least, working wisely for reforestation.

How well do you know the California pines? Whether architect, contractor or home-owner, there is small excuse for lack of familiarity with these great woods of the Sierras, for the Association is ready at all times to give anyone such information as they may desire. It is yours for the asking.

* * *

OCEAN PARK CONSTRUCTION

(Concluded from Page 37)

construction was placed on steel framing. This system consists of laying gypsum wallboard between the T-rails which form the sub-purlins, then laying a steel reinforcing fabric over the purlins, and pouring a mixture of structural gypsum and wood fibre over the reinforcement, and finally applying a surface of waterproofing material. The under-surface of the wallboard forms the ceiling, which can be decorated as desired. This roof-construction has been used extensively in numerous schools, colleges, theaters and industrial plants throughout the country, especially where it is desired to insulate the roof so as to prevent condensation of water on the ceiling. In this case, the total thickness of the gypsum roof-deck is 2½ inches, and the total surface covered exceeds 30,000 square feet.

Material for wall and roof construction was supplied by the United States Gypsum Company, through its Los Angeles organization, which also contracted for the installation. A total of 11,000 square feet of Sheetrock wallboard and 250 tons of structural gypsum were required for the roof, and 100 tons of Structolite for the walls.

* * *

NEW OAKLAND SCHOOLS USE CANNON CORRIDOR TILE

THE city of Oakland has adopted corridor tile manufactured by Cannon & Co. of Sacramento for the corridors in 40 odd schools, the first of which are now being constructed under the $11,000,000 Bond Issue. This corridor tile was originated by Cannon & Co. in 1914 and has a wear-proof and sanitary partition wall which is plastered on the class room side and left exposed on the corridor side.

The advantage of corridor tile over plaster is that in ten year's time the corridor tile walls show no wear or discoloration whatever. They are lined with the same material used in the manufacture of face brick and are just as durable. If the children mark the walls the janitor can easily remove the markings with a bucket of water and a broom. They are made in slightly variegated buff color which absorbs a minimum of light and is said to have a beneficial effect on the deportment and tractability of the students.

Educators consider the development of this interior tile as a worthy contribution to the construction of modern schools.

In the Oakland schools, the corridor tile is carried only to the top of the doors, above which common tile or wood studding is plastered according to design.

Cannon & Co.'s corridor tile has also been used in Sacramento and Stockton schools, as well as for the interior of the new Richardson Springs hotel and for lining the lobby and dining room of this hotel.

These corridor tile are made in 3- and 4-inch thickness for non-bearing walls and 8- and 12-inch thickness for bearing walls. The cost of these tile walls is only slightly greater than walls made of common tile plastered.

The Skyline of the West!

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The skyline of the West —from Canada to Mexico —is yearly growing more imposing.

With this growth has come a greater and greater appreciation of the West's finest building material:

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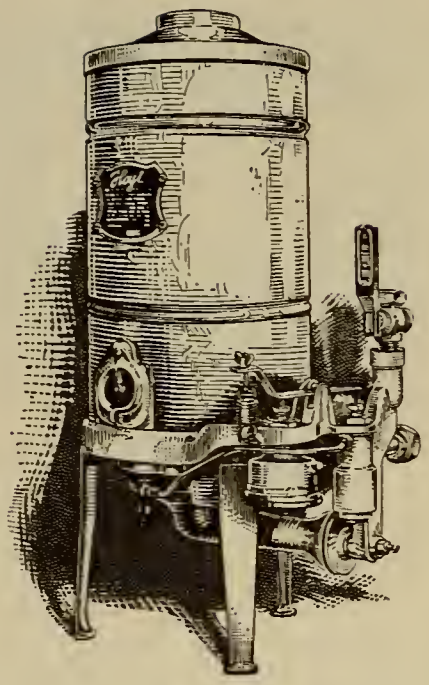

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2. Improved appearance
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CALIFORNIA STATE CIVIL SERVICE EXAMINATION ARCHITECTURAL DESIGNER BUREAU OF ARCHITECTURE

STATE DEPARTMENT OF PUBLIC WORKS

The California State Civil Service Commission announces that an examination for the position of Architectural Designer, Bureau of Architecture, State Department of Public Works, will be held in San Francisco as soon as practicable. The salary range for this position is from $285 to $350 a month.

DUTIES AND MINIMUM ENTRANCE QUALIFICATIONS

The duties of this position are under general administrative and technical direction to exercise independent architectural judgment and assume responsibilities in studies and computations necessary for the preparation of designs and estimates; to design and plan important buildings and groups of instititional buildings; and to do other related work.

The examination is open to all American citizens who have reached their twenty-first but not their sixty-first birthday, who are in good physical condition, and who meet the requirements outlined below.

Applicants must have graduated with a degree from an institution of recognized standing with major work in architecture, and must have had not less than five years general architectural experience, of which at least one year shall have been in the direction or performance of important architectural work. They must also possess supervisory or administrative ability or a high degree of technical skill. In the absence of such a degree at least four years of additional general architectural experience will be required. The completion of each full year of such course shall be considered the equivalent of one year of such additional experience.

EXAMINATION PLAN

The examination will consist of two parts, (a) a non-assembled practical test to be followed by (b) an assembled oral interview. Applicants must secure a rating of at least 70% in the non-assembled practical test in order to be entitled to participate in the assembled oral interview and an average rating of 70% in the oral interivew in order to pass the examination and become eligible for appointment.

The non-assembled practical test will consist of a problem in design, to test the applicants' creative ability and practical knowledge of the type of work to be performed as outlined under "Duties". The subject of this practical test will be announced later. The practical test may be carried out at home. The practical test will not carry any weight in the final examination rating but will be considered only as an elimination test.

The oral interview will take place in San Francisco and will be conducted by a special board of examiners appointed by the Civil Service Commission.

APPLICATIONS

Applications may be secured at the addresses listed below. In addition to the outline of experience set forth on the usual application blank, applicants must submit, with their applications, a supplementary statement, on letter size paper typed on one side only, giving in topical outline form an expansion of the more improtant phases of their experience. In preparing this supplement, applicants should endeavor to reflect the exact degree of responsibility carried, the magnitude and character of the work for which they were responsible, the organization supervised, including the title and duties of their immediate superior, as well as any important work performed by them.

Persons desiring to enter this examination may secure application blanks from the State Civil Service Commission, Room 331, Forum Building, Sacramento; Room 116,

State Building, San Francisco; Room 1007, Hall of Records, Los Angeles; and from the following offices of the State Free Employment Bureau:

771 Howard Street, San Francisco
401 Tenth Street, Oakland
176 South Market Street, San Jose
916 H Street, Fresno
35 North Center Street, Stockton
206 Court Street, Los Angeles
106 B Street, San Diego

Completed applications must be filed with the State Civil Service Commission, Forum Building, Sacramento.

STATE CIVIL SERVICE COMMISSION.

* * *

HEAVY TIMBER MILL CONSTRUCTION

Architectural designers and draftsmen will greatly appreciate a recent important contribution to technical information issued by the National Lumber Manufacturers' Association, Washington, D. C., under the title, "Details of Heavy Timber Mill Construction." This bulletin illustrates good practice in heavy timber mill construction detailing and furnishes a distinct service not elsewhere available in compact and simpleform. It will be mailed free upon request.

From the preface of the bulletin it is indicated that heavy timber detailing has become a specialty. Those who specialize in mill construction have sets of details designed especially to meet their needs. Those who only occasionally are called upon to design buildings of this class usually improvise details as the need develops. This bulletin is intended primarily for this latter class, though its use by specialists as well would help standardize procedure. Its use in the drafting room should save the time of draftsmen and designers and help toward a more widespread knowledge of good practice in timber detailing. Proper detailing is the essential feature of most types of construction. The general design may be sound in every respect but unless the connections are properly proportioned and secured, lack of stability and sometimes actual failure occur.

These details are based upon a careful field examination of recently erected buildings built in conformance with well established design principles.

* * *

In the Los Angeles metropolitan area, fifteen municipalities report a June total of building permits of $19,772,882, which is 41% above June a year ago.

* * *

Seven Western cities are among the twenty-five leading cities in the United States, reporting largest volume of building permits in the first half of 1925. Only four cities in the United States exceeded Los Angeles and only nine exceeded San Francisco in permits issued during that period.

* * *

BOHAN COMPANY PICNIC

E. R. Bohan & Company, paint and varnish manufacturers, maintaining four stores in Los Angeles, treated 250 employees and their families to a picnic last month at El-Merrie-Del, Kagel Canyon. It was a huge success.

"FYER-WALL"
ALL METAL FIRE DOORS
High Grade Sheet Metal and Kalamein Work
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Time to Design the LIGHTING

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Estimates and special designs cheerfully furnished. Fixtures made according to specifications. Telephone or write for our de luxe booklet, "The Fine Art of Lighting."

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LOS ANGELES

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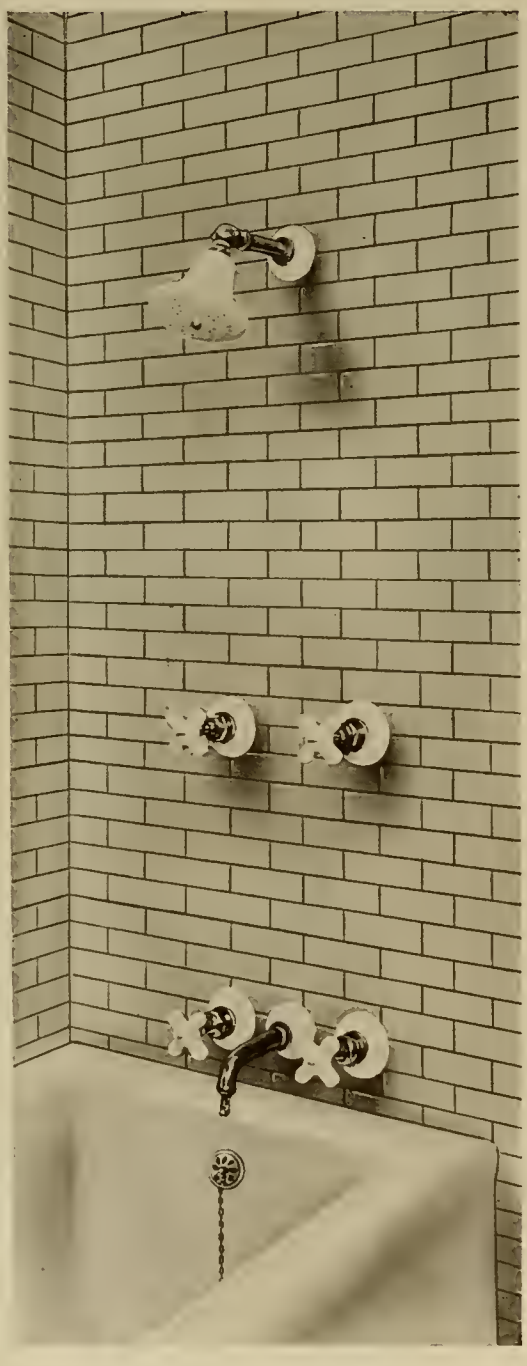
BEAR BRAND
Tub Filler and Shower



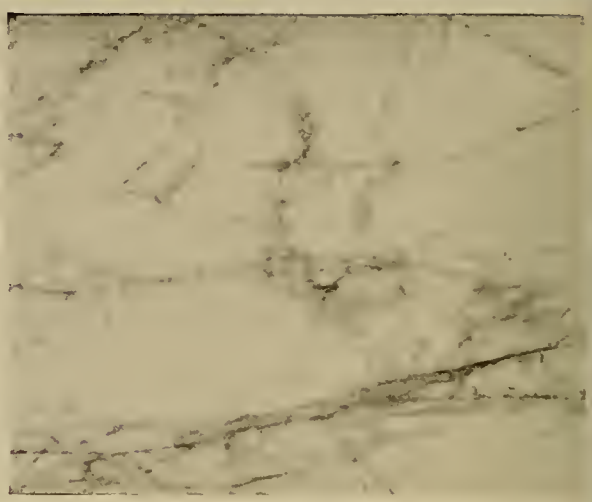
"The California"

FIG. 27

This fixture is a completely assembled and tested unit—ready for installation.

The "Shasta" All-China Spout (Fig. 33) may be used on this combination if desired.

STANDARD BRASS CASTING COMPANY
Manufacturers of High Grade Plumbing Brass Goods
OAKLAND, CALIFORNIA



MARBLE

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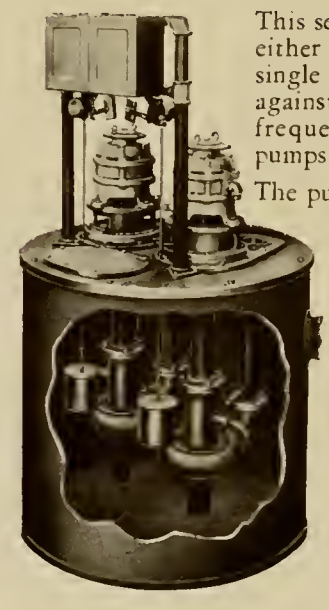
The Byron Jackson *Improved*
Sewage Pump



This sewage ejector, built for either wet or dry pit service, single and duplex, is proof against the many troubles so frequently associated with pumps used for such service.

The pump is so designed that no sewage comes in contact with either the shaft or the bearings. It is proof against misalignment. Perfect lubrication assures long life.

And back of the pump is Byron Jackson service and an experience in pump design and production that extends over half a century.

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Branches:
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PLUMBING MANUFACTURERS CONSOLIDATE

As a result of the consolidation of two large Western plumbing fixture manufacturers, the Washington Iron Works of Los Angeles can now supply the largest and most complete line of plumbing fixtures made in the West, it is reported from the general offices.

The products of the big seven-acre factory of the West Coast Porcelain Manufacturers, of Millbrae, California, manufacturing vitreous china fixtures, will now be marketed in Southern California under the brand name of the Washington Iron Works of Los Angeles, pioneer Pacific Coast manufacturers of porcelain enameled fixtures.

According to G. B. Schneider, General Manager of the Washington Iron Works, the union of the two companies products will form the most complete line of plumbing fixtures made on the Pacific Coast. The line of vitreous china ware made by the West Coast Porcelain Manufacturers, includes toilets, lavatories, urinals, etc., while the Los Angeles plant produces porcelain enameled bath tubs, lavatories, urinals, sinks, and laundry trays.

"The first and most important effect of the consolidation is the extension of the Washington Guarantee to unclude vitreous china fixtures," Mr. Schneider said. "Effective immediately we give the same guarantee on vitreous china fixtures as we do on porcelain enameled fixtures. In brief, this guarantee, signed by both the Washington Iron Works and the plumbing merchant, agrees to replace, free of charge, any Washington fixture which develops any defect after installation. Every important fixture in the bath room, kitchen and laundry is now fully protected by this guarantee.

"Those who know about the defective, non-guaranteed plumbing fixtures which have flooded Southern California will welcome this guarantee as the most important step which has yet been taken to protect home builders. Plumbing merchants throughout Southern California are able to supply these guaranteed fixtures immediately," Mr. Schneider explained.

"The vitreous china fixtures of the West Coast Porcelain Manufacturers have won praise throughout the West for their fine quality and they have been installed in thousands of homes and buildings on the Pacific Coast.

The capacity of the two plants is more than 1,700 fixtures daily, it is announced, and over 750 men are employed. The two factories, which cover 10¼ acres, consume over 200,000 pounds of raw materials daily. In volume and value of output these consolidated plants form one of the leading manufacturing organizations on the Pacific Coast.

* * *

CONSTRUCTION LESSONS FROM SANTA BARBARA

(Continued from page 5)

Bearing walls and other walls of unit masonry construction shall be tied together at the level of each floor line from outside to outside of the structure, by continuous iron rods or by other bonds of equivalent value, and shall also be tied to all vertical partition walls wherever possible.

Veneer finish, cornices, and ornamental details shall in every case be bonded into the structure so as to form an integral part of it. This applies to the interior as well as the exterior of the building.

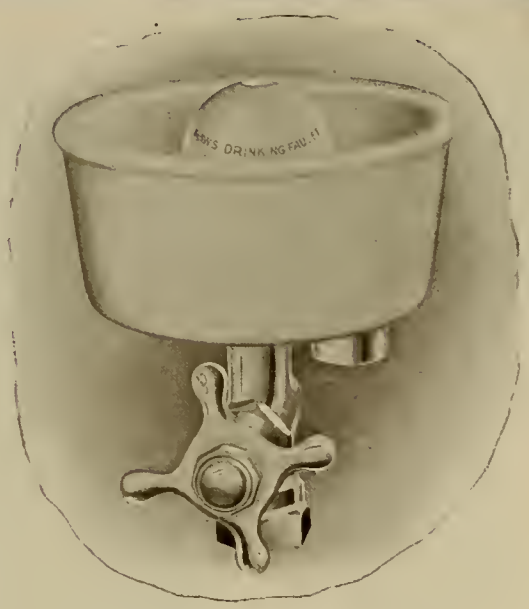
Bracing. Bracing for lateral forces shall be calculated to resist the stresses set up in each bent by the acceleration or equivalent lateral pressure, taking account of the moments of inertia or the area, as the case might be, of the entire structure above the bottom chord of the bent.

* * *

San Francisco, reporting a June building permit total of $4,661,024, shows a 14% gain over the May record, a 19% gain over June of last year, and increases of 10% and 39%, respectively, over the figures for June, 1923, and June of 1922.

* * *

Portland's June record of $4,772,020 in building permits established a new high record for that city. It shows an increase of 103% over June, 1924.



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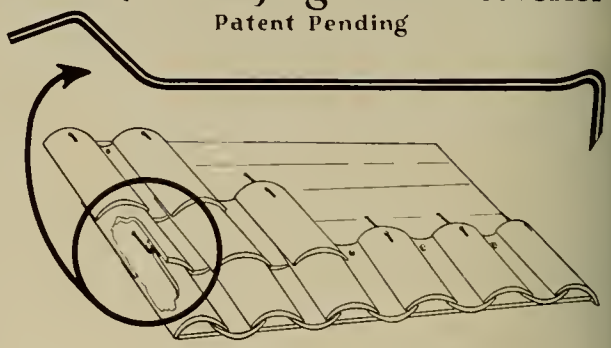
Sullivan Roofing Tile Fastener

Patent Pending



Sullivan Roofing Tile Fasteners make a better job. They eliminate the 2x3 wood strips, saving time, labor, and material. Eliminating the wooden strips prevents broken tile caused by nailing.

These time-, money-, and tile-saving fasteners are made of No. 11 galvanized wire, packed 1000 in a carton, and weigh 23½ pounds per 1000 packed. *Price on application.*

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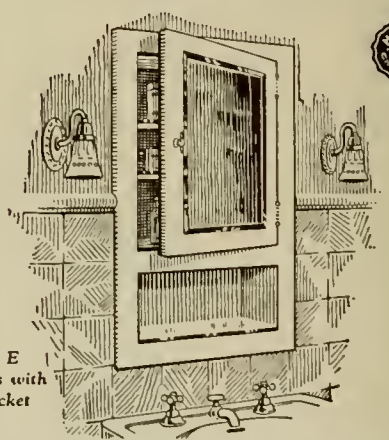

STYLE E
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See Sweet's Index; or write for illustrated booklet.

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VOLUME XXVIII · OCTOBER 1925 · NUMBER FOUR

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An Illustrated Monthly Magazine for the Architect, Contractor and Home Builder

HARRIS ALLEN, A.I.A., EDITOR CHARLES W. MEIGHAN, GENERAL MANAGER

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VOLUME XXVIII · SAN FRANCISCO AND LOS ANGELES · OCTOBER, 1925 · NUMBER FOUR

BRANCH BANK BUILDINGS

[BY HARRIS ALLEN, A. I. A.]

THE Branch Banks illustrated in this issue have been chosen more or less at random from forty odd such buildings, erected by one Bank and designed by one architect.

This is quite a remarkable record. What makes it even more notable, is the generally high character of architectural design and construction, the excellent quality of material and workmanship. No accident, this; but obviously a definite policy, consistently carried out, even as other policies which have shared in building up the Bank to its present extraordinary prestiage.

LIBERTY BANK, MISSION STREET, SAN FRANCISCO
H. A. MINTON, ARCHITECT

It is interesting to observe, in this connection, the care taken in every plan, no matter how differently shaped the lots, to keep close the contact between officers of the bank and customers, the comfortable circulation provided for public use, the easy access to safe deposit vaults.

The architectural treatment, quite logically, consists of Italian Renaissance Motifs used in a dignified manner, without excess of ornament and equally without dullness or stereotyped repetition. Details are well designed—crisp and "lively"—and well executed. Color is used sparingly and successfully. With few exceptions, a lofty, graceful arch is used for fenestration, with delicately wrought metal frames and grilles. Such buildings are creditable to any neighborhood, and the Bank of Italy and Mr. Minton are both to be congratulated upon the results of their professional relationship.

* * *

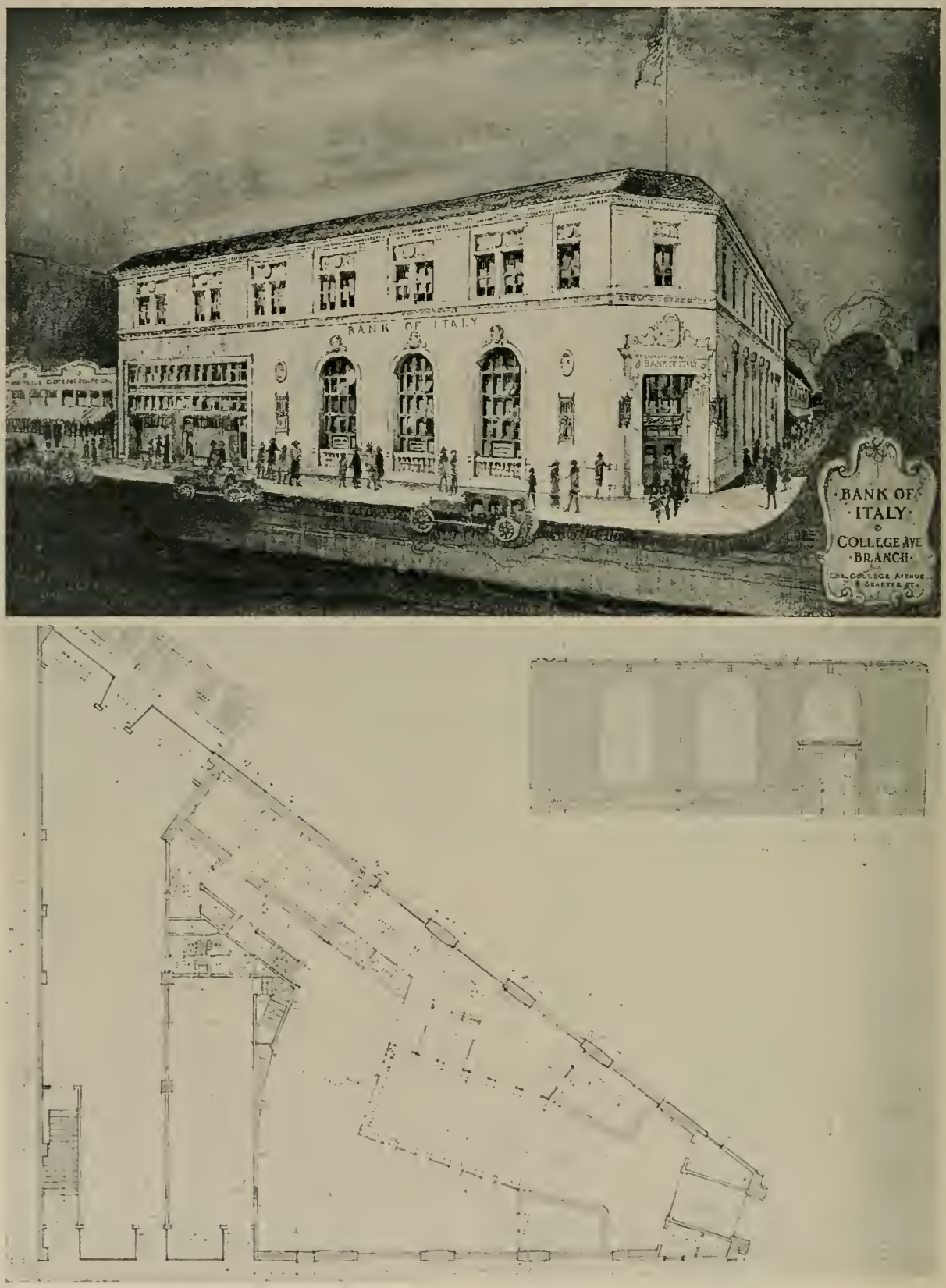
HOME-BUILDING INCREASES

COMMENTING on building and home ownership activities, President E. G. Grace, of Bethlehem Steel Corporation, says:

"Building and construction activities in this country absorb nearly one ton in every five of the production of iron and steel, being exceeded in steel consumption only by the railroad industry. Building operations interest us not only because they thus provide an important part of the steel market and affect the steadiness of our operations, but also because of their connection with the desire each of us has to own a home.

"Since the World War building operations throughout the country have increased from three and one-half billions of dollars in 1919 to over five billions in 1924. Delayed building has been credited for much of this activity, but it is possible that new factors have now entered the building industry which are just as important as delayed building held over from the war.

"Increased buying power during the past ten years, has made it possible for people in this country to realize to an increasing extent the desire to own their homes. Home building has accounted for nearly one-half of building operations during the past year. It is not only a question of housing, but of more and better housing. A demand has grown for additional space, for modern conveniences, for room for gardens and space for children to play in safety.



ARCHITECT'S DRAWINGS, COLLEGE AVENUE BRANCH, BANK OF ITALY, BERKELEY, CALIFORNIA.
H. A. MINTON, ARCHITECT

COLLEGE AVENUE BRANCH, BANK OF ITALY, BERKELEY, CALIFORNIA. H. A. MINTON, ARCHITECT

BUILDERS OF INDUSTRIAL PLANTS SUCH AS THE ONE PICTURED HERE ARE REALIZING MORE AND MORE, THE IMPORTANT PART PAINTING PLAYS IN PLANT EFFICIENCY. QUALITY PAINTING AT MODERATE COST WAS ESSENTIAL IN THIS SAN FRANCISCO PLANT OF THE OTIS ELEVATOR COMPANY · P. J. WALKER CO., BUILDERS · A. QUANDT & SONS, PAINTERS AND DECORATORS. ALL INTERIOR CONCRETE SURFACES FINISHED WITH "BARRELED SUNLIGHT," GRANOLITH AND ENAMEL.

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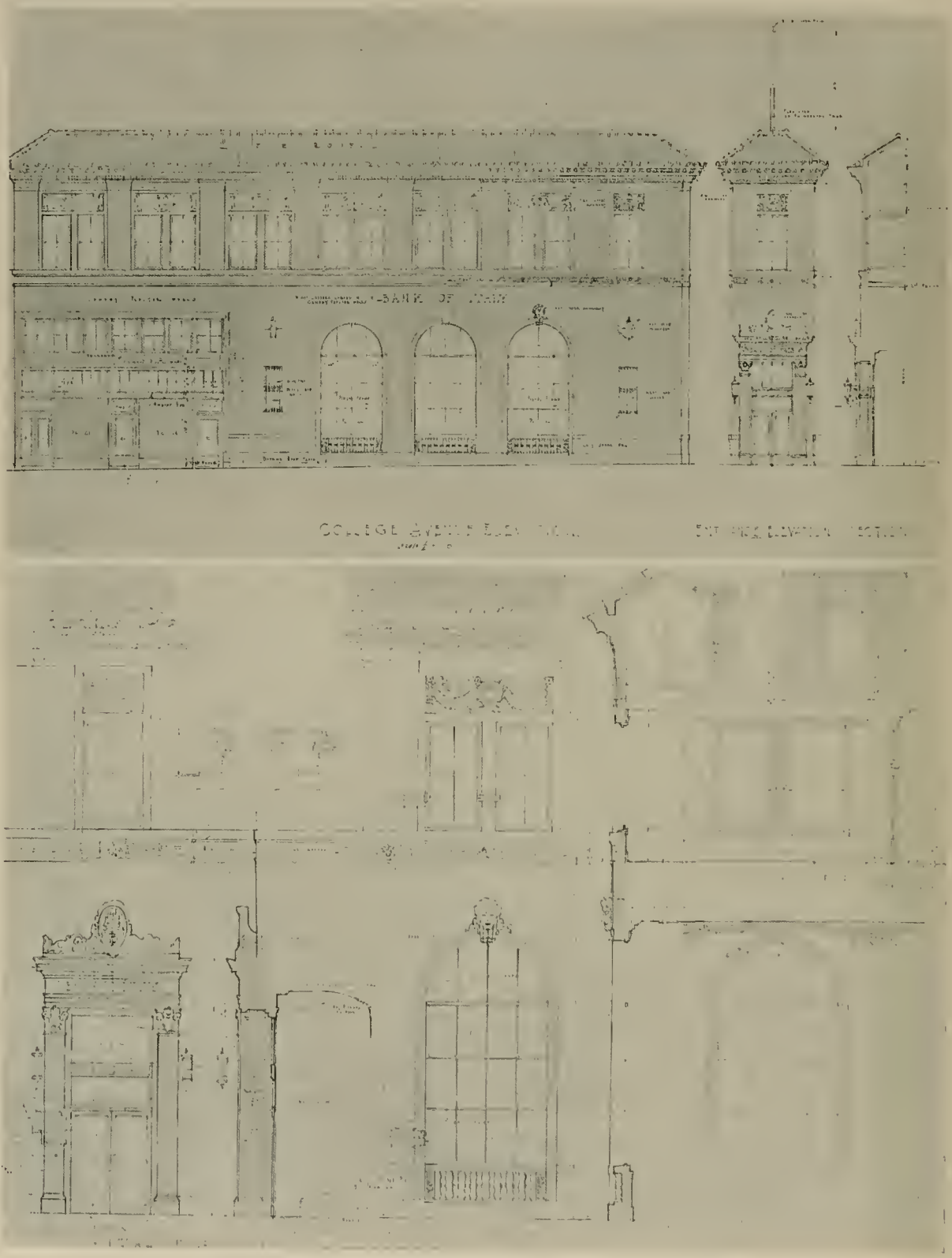
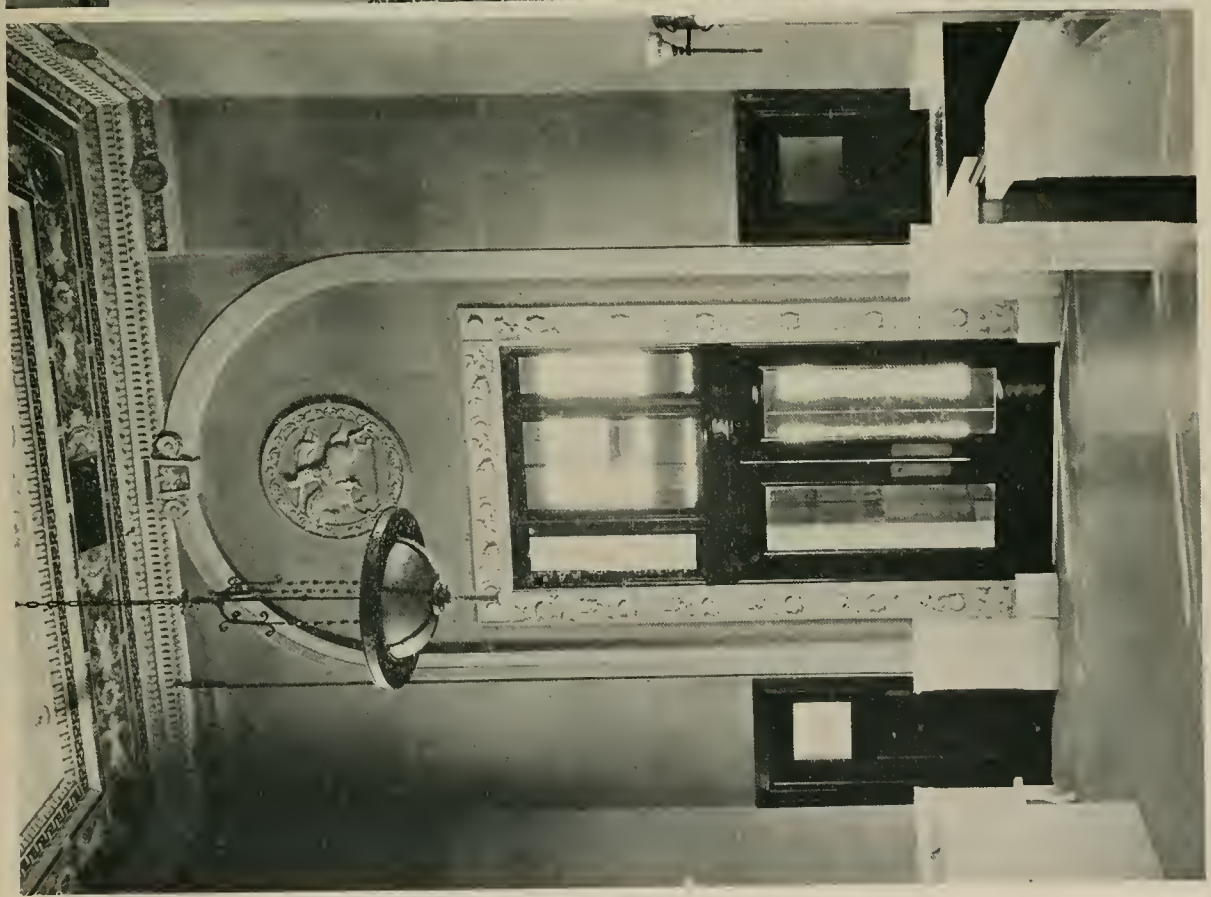
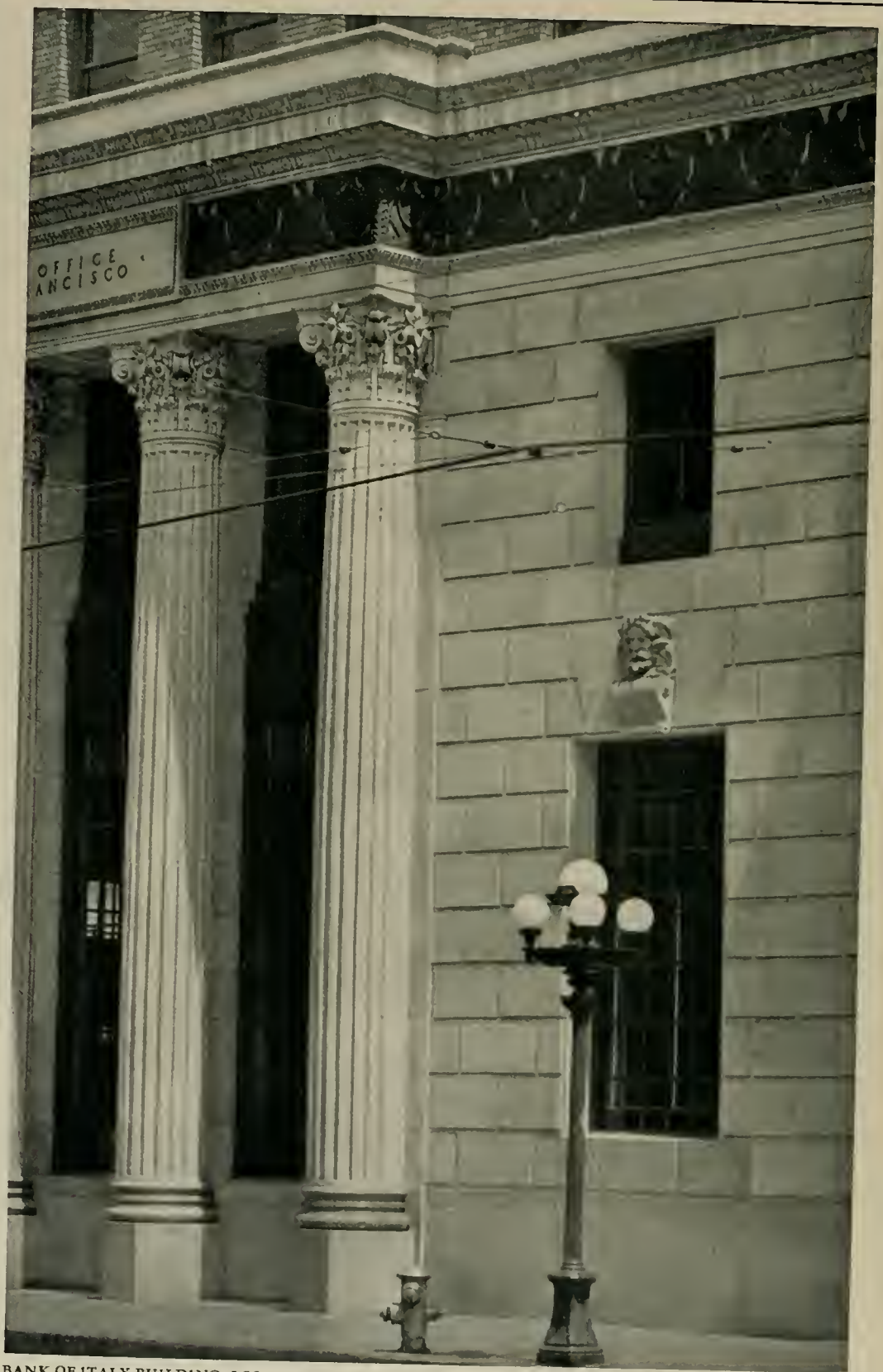
H. A. MINTON, ARCHITECT



ARCHITECT'S DRAWINGS, COLLEGE AVENUE BRANCH, BANK OF ITALY, BERKELEY, CALIFORNIA.
H. A. MINTON, ARCHITECT



INTERIORS, COLLEGE AVENUE BRANCH, BANK OF ITALY, BERKELEY, CALIFORNIA. H. A. MINTON, ARCHITECT



BANK OF ITALY BUILDING, LOS ANGELES — MORGAN, WALLS & CLEMENTS, ARCHITECTS

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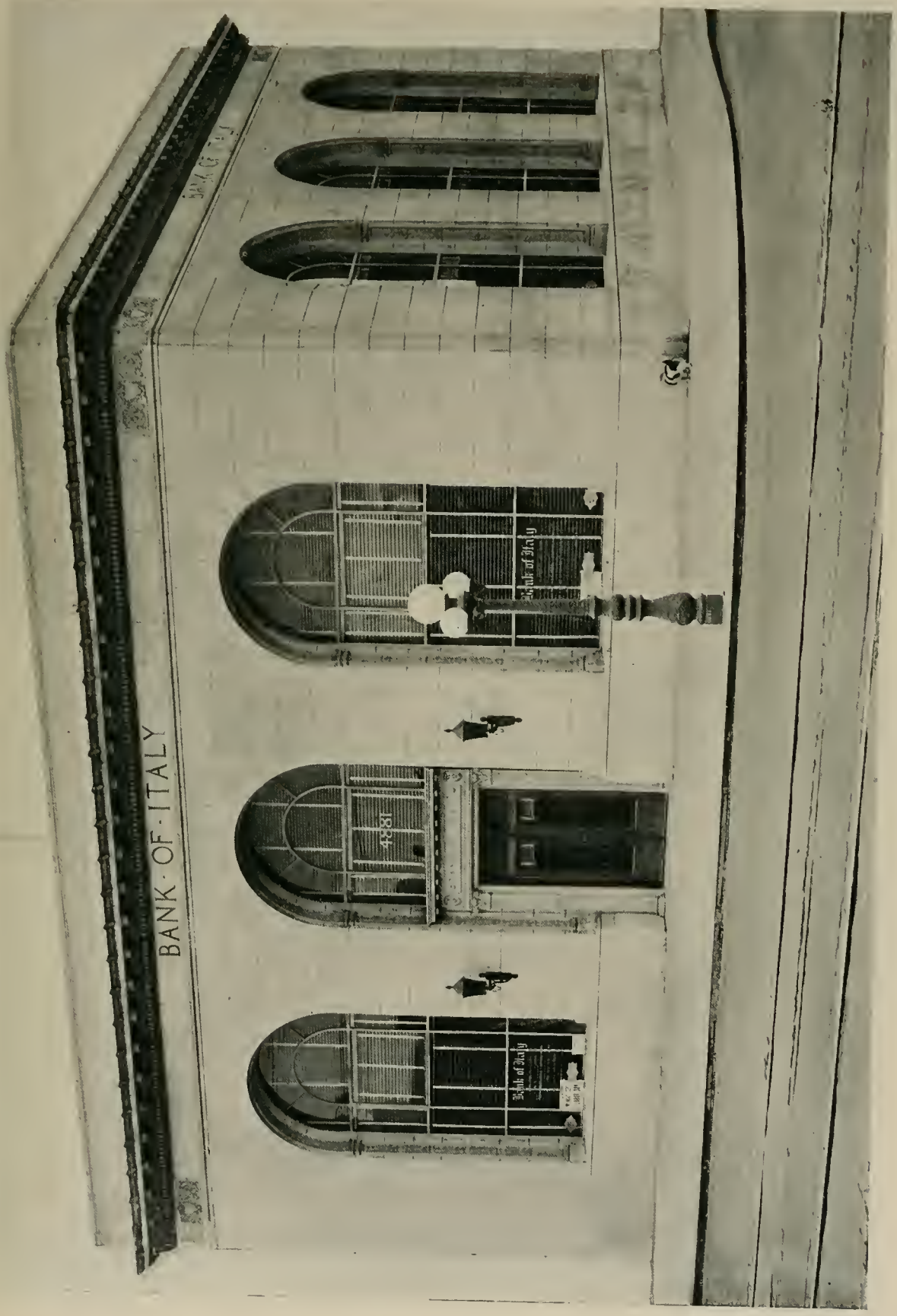

TELEGRAPH AVENUE BRANCH, BANK OF ITALY, OAKLAND, CALIFORNIA. H. A. MINTON, ARCHITECT

TELEGRAPH AVENUE BRANCH, BANK OF ITALY, OAKLAND, CALIFORNIA. H. A. MINTON, ARCHITECT

RIDEOUT BRANCH, BANK OF ITALY, MARYSVILLE, CALIFORNIA. H. A. MINTON, ARCHITECT

A close up of the frieze of architectural terra cotta which lends a touch of real distinction to the structure . . . . one of the most pleasing in the west. The figures (in color) stand out in bas relief.

ALL terra cotta used in the walls of this handsome Seventh Street home of Young's Market in Los Angeles was produced by this company. It presents another example of the diversified service Los Angeles *Pressed* Brick Company lends to builders—the most complete of any institution of its kind in the West.

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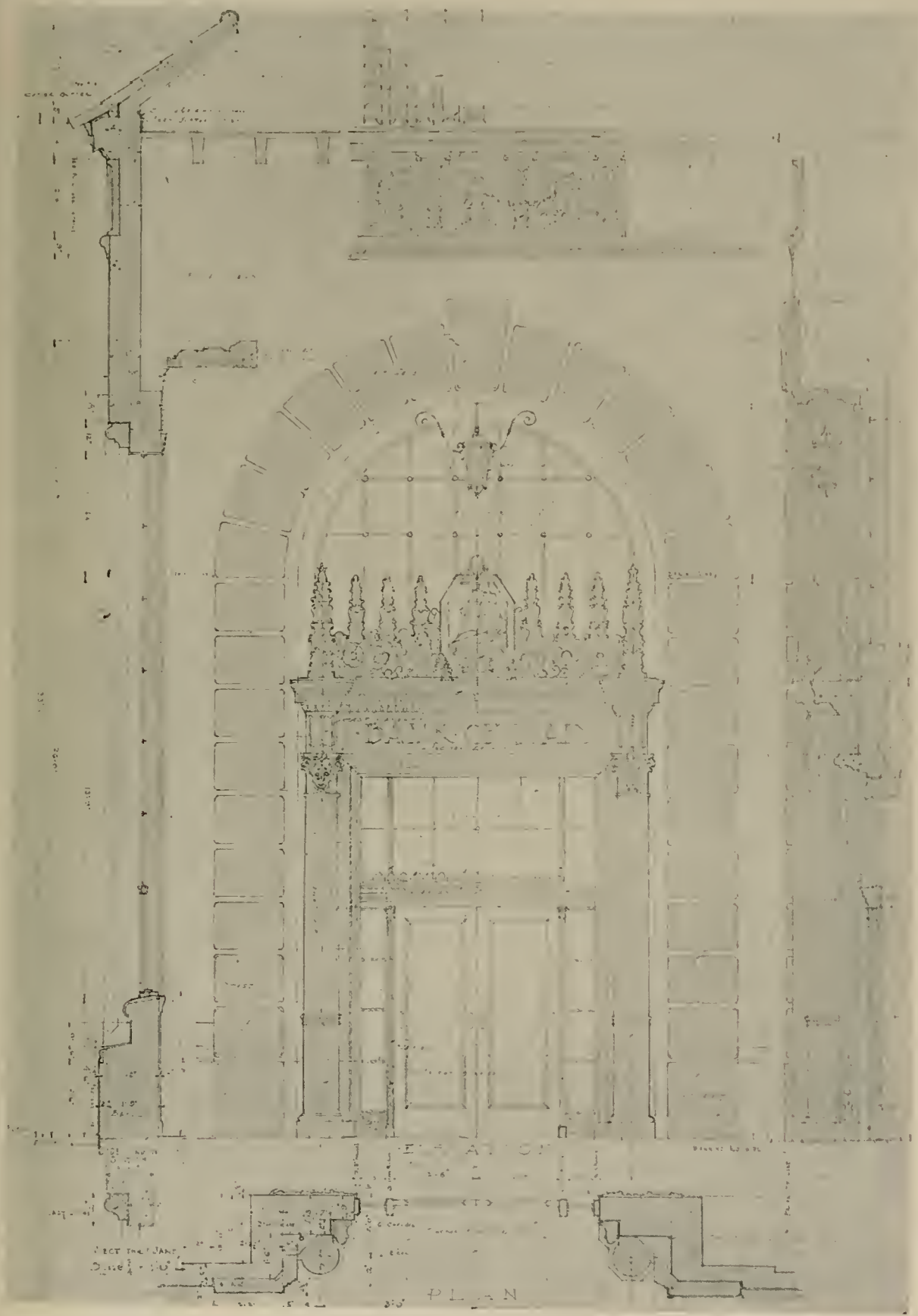
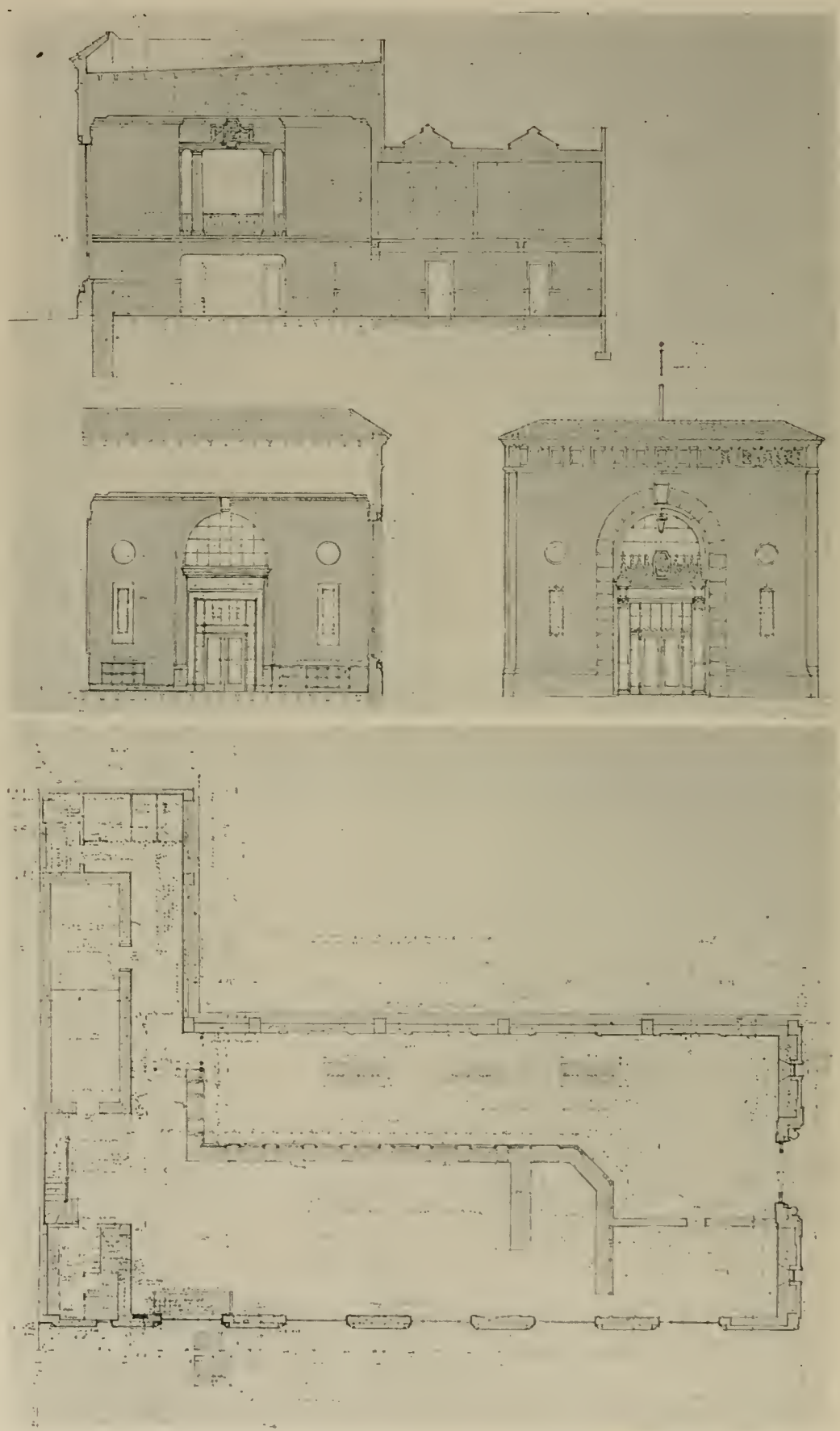
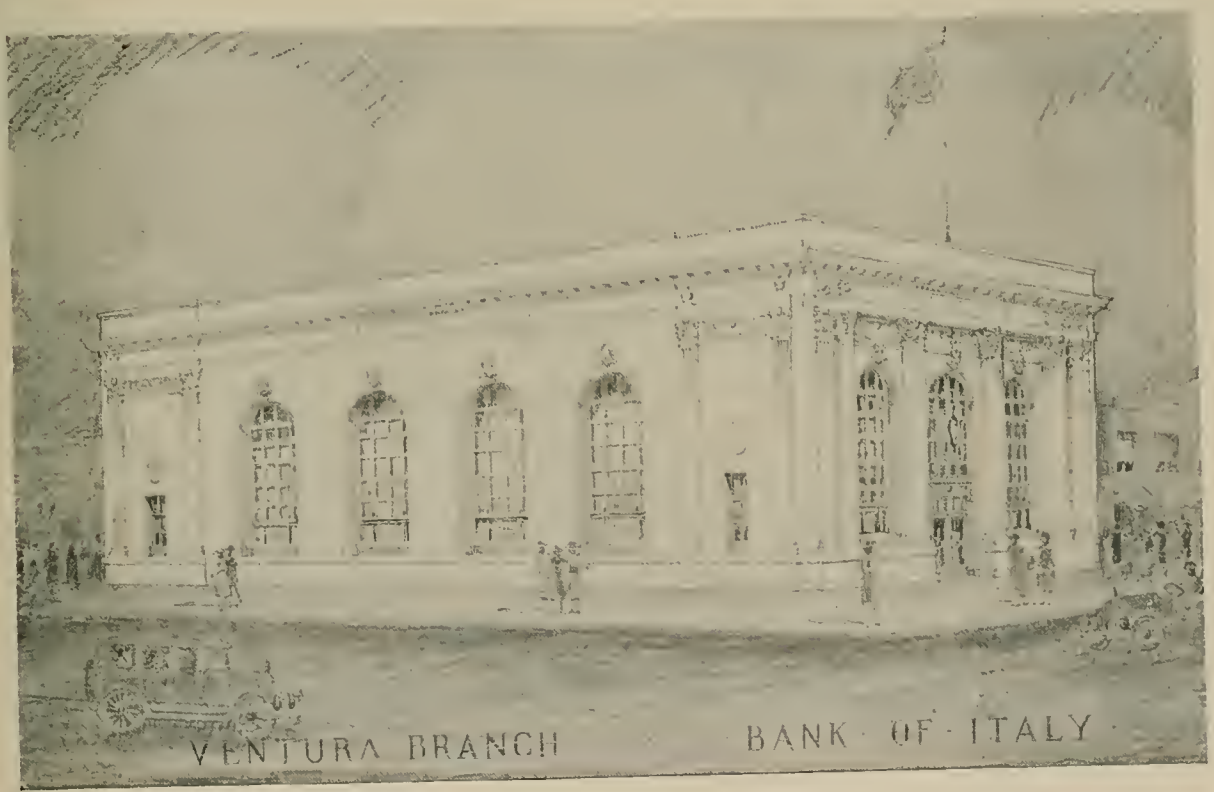


ENTRANCE DETAIL, RIDEOUT BRANCH, BANK OF ITALY, MARYSVILLE, CALIFORNIA. H. A. MINTON, ARCHITECT



DETAIL DRAWINGS, RIDEOUT BRANCH, BANK OF ITALY, MARYSVILLE, CALIFORNIA; VENTURA BRANCH BANK OF ITALY, VENTURA, CALIFORNIA. H. A. MINTON, ARCHITECT



ABOVE—ARCHITECTS' DRAWINGS—RIDEOUT BRANCH, BANK OF ITALY, MARYSVILLE, CALIFORNIA
BELOW—VENTURA BRANCH—BANK OF ITALY, VENTURA, CALIFORNIA
H. A. MINTON, ARCHITECT

BANK OF ITALY, VENTURA, CALIFORNIA — H. A. MINTON, ARCHITECT

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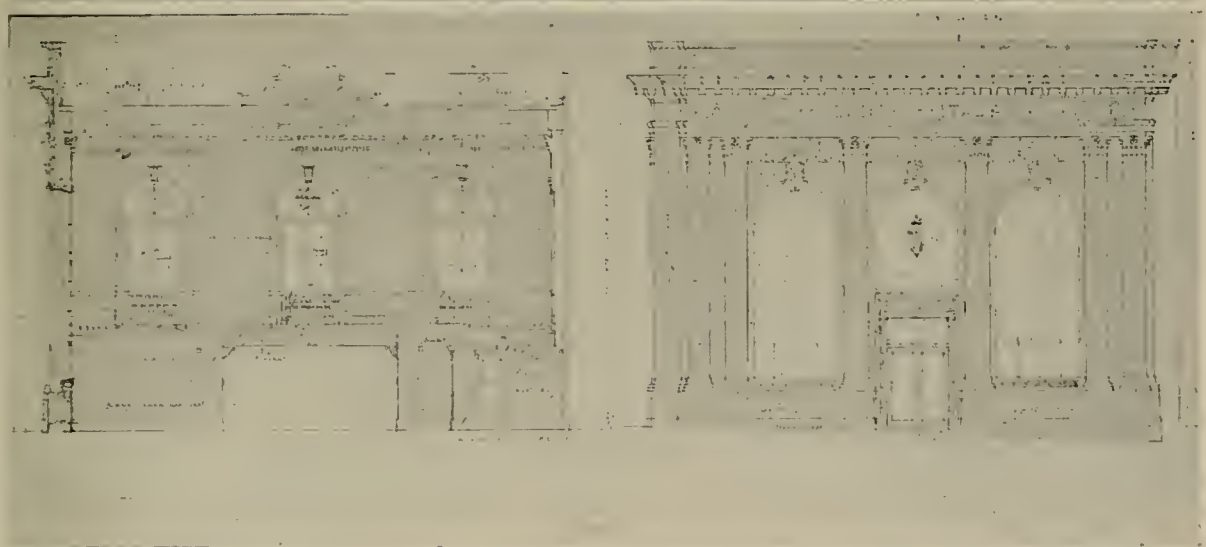
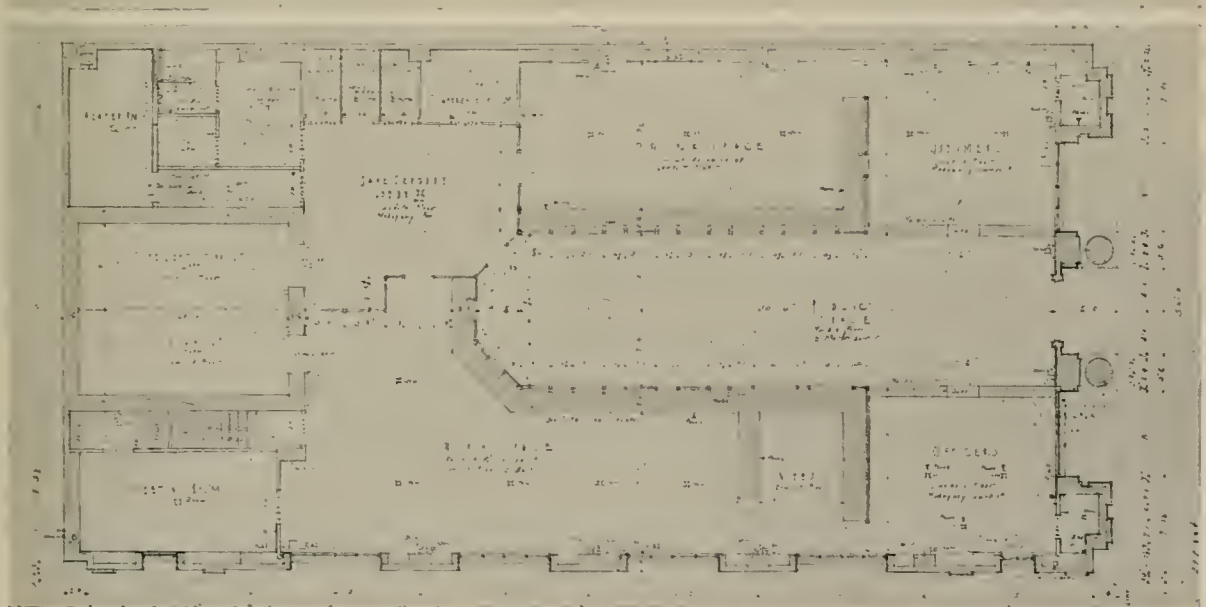
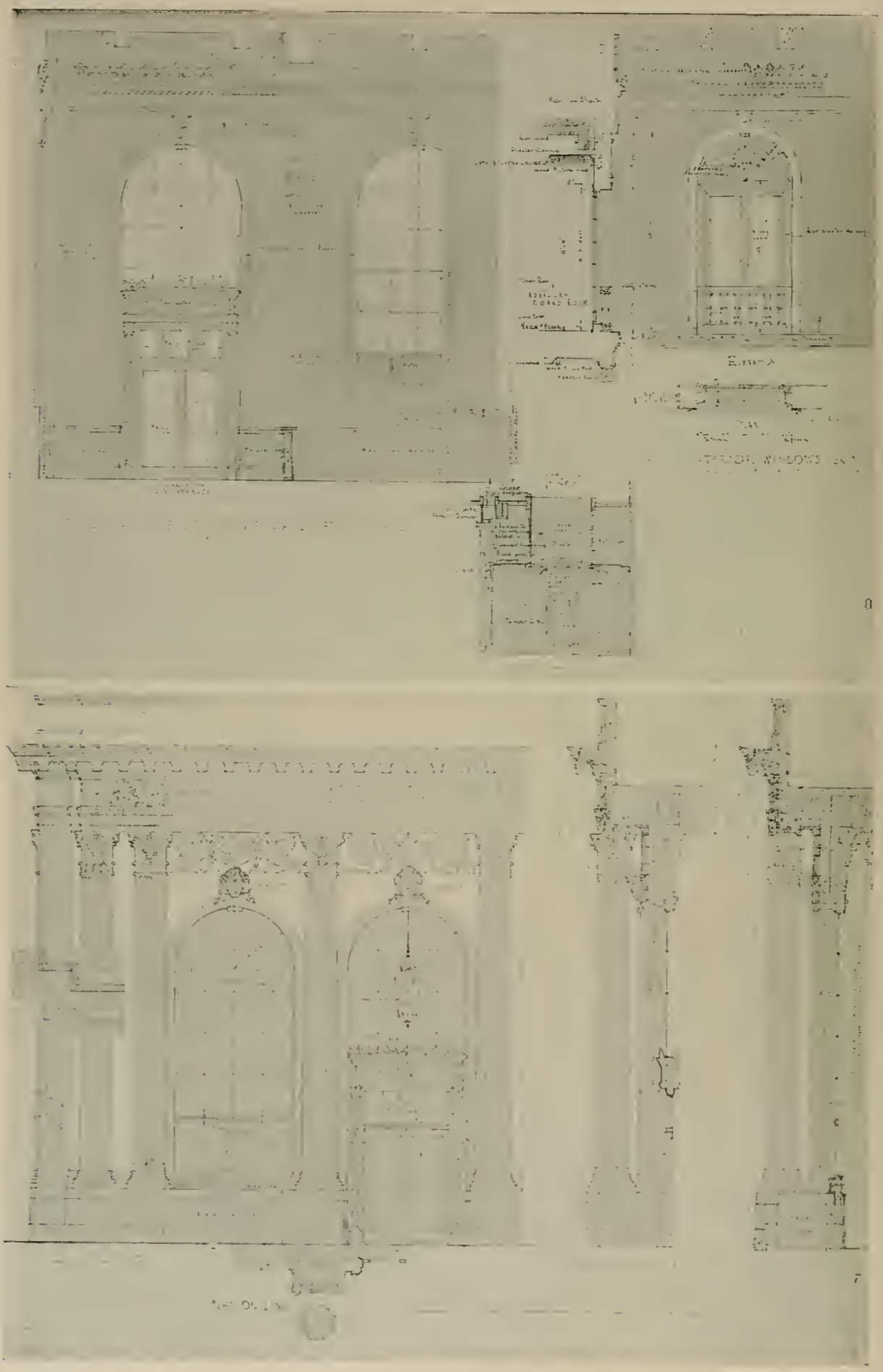


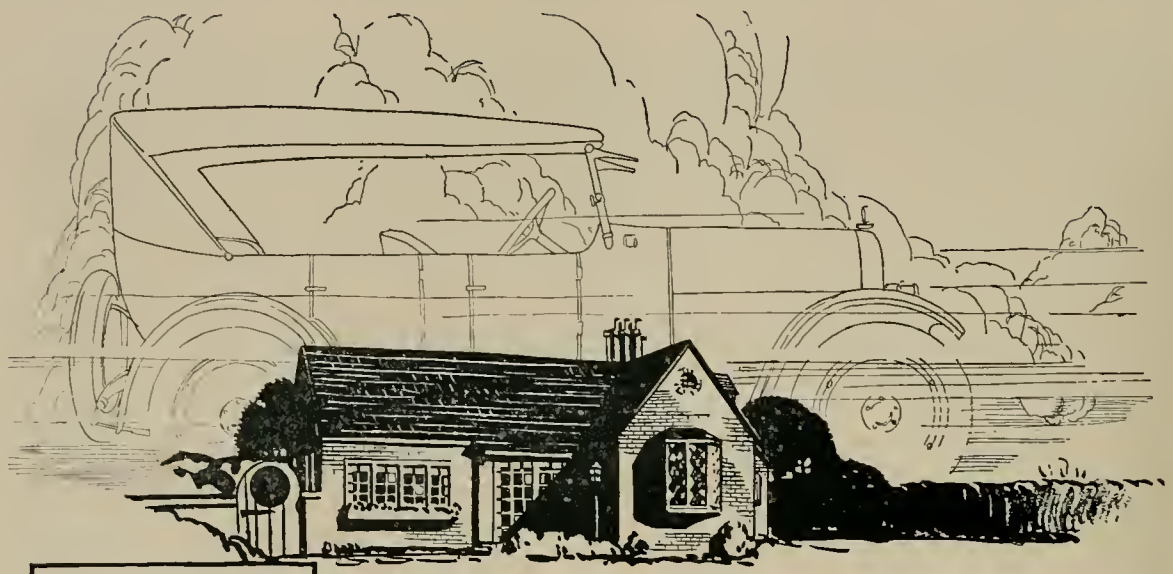


ABOVE—EXTERIOR; BELOW—ARCHITECTS' DRAWINGS, VENTURA BRANCH, BANK OF ITALY, VENTURA, CALIFORNIA.
H. A. MINTON, ARCHITECT



ARCHITECT'S DRAWINGS, VENTURA BRANCH, BANK OF ITALY, VENTURA, CALIFORNIA. H. A. MINTON, ARCHITECT

ARCHITECT'S DRAWINGS, HANFORD BRANCH, BANK OF ITALY, HANFORD, CALIFORNIA; CENTERVILLE BRANCH, BANK OF ITALY, CENTERVILLE, CALIFORNIA. H. A. MINTON, ARCHITECT



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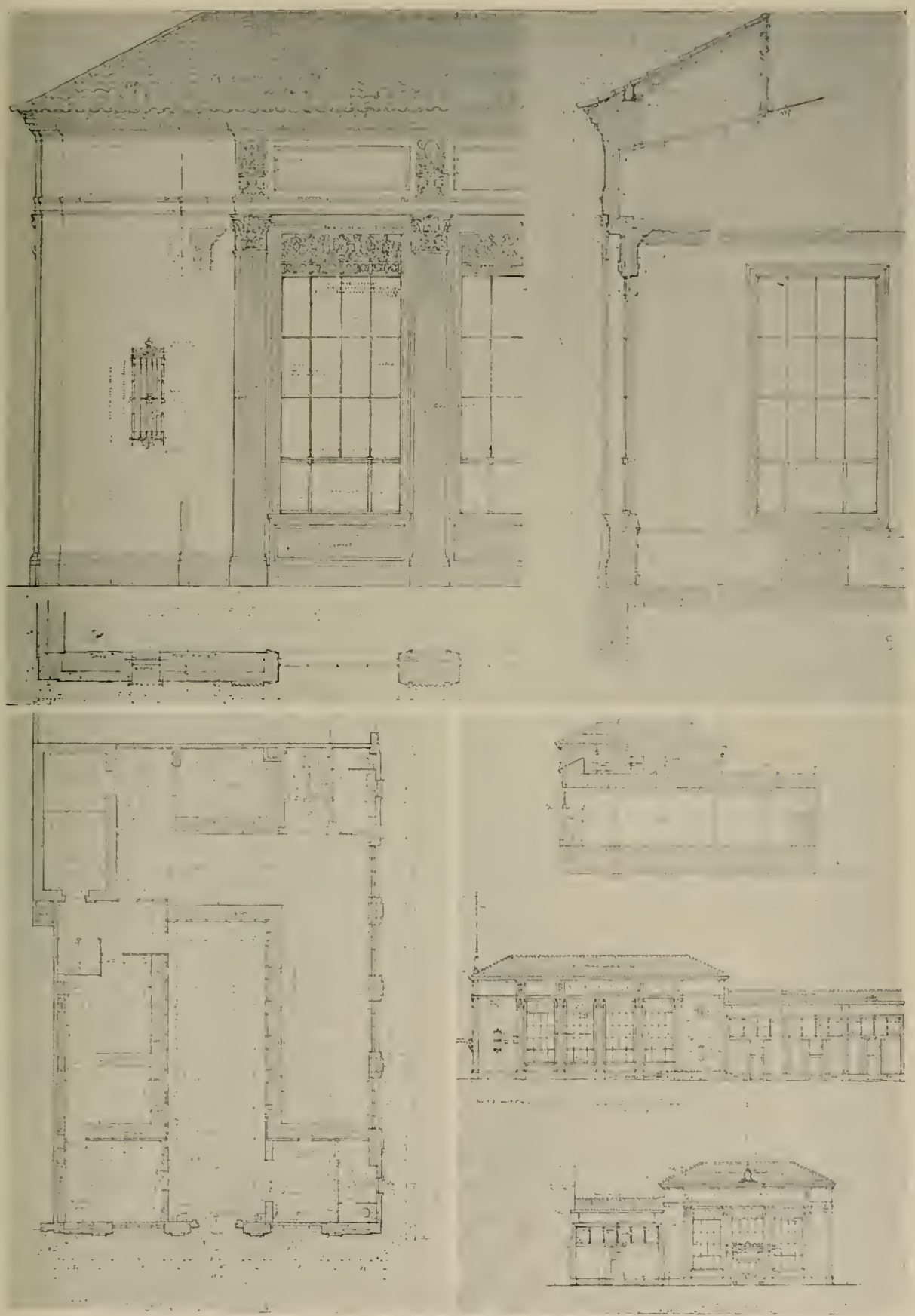
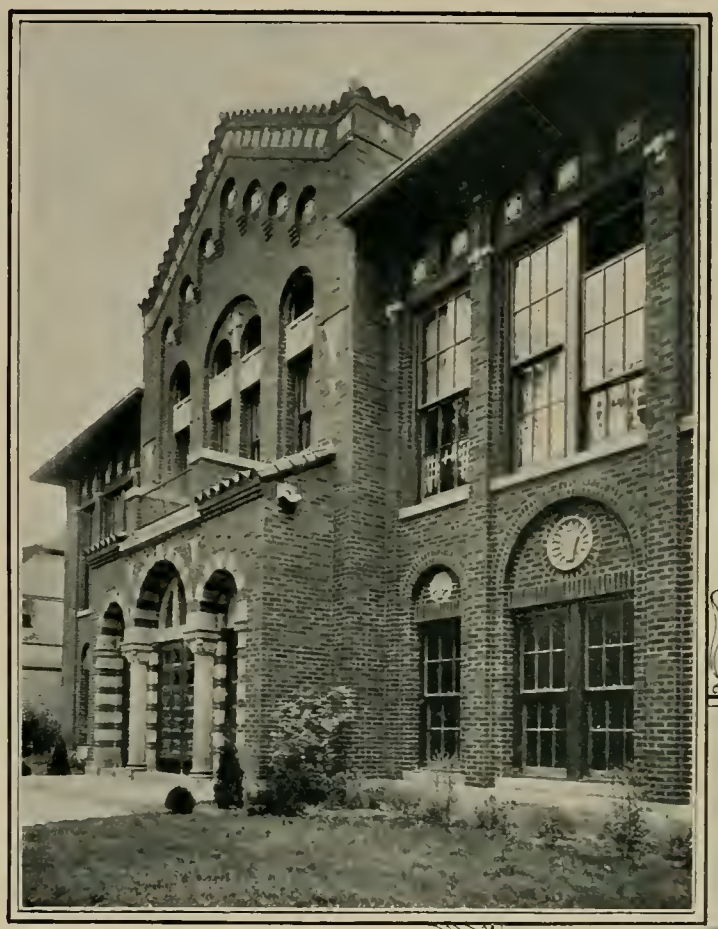


ARCHITECT'S DRAWINGS, HANFORD BRANCH, BANK OF ITALY, HANFORD, CALIFORNIA.
H. A. MINTON, ARCHITECT



A SPLENDID example of brick treatment that carries out the spirit of the material. Note the grace of the piers with their stone caps, the beautiful frieze, lightened with spots of stone trim, the pendant arches, resting on the corbels, and the chimney with its ornamental cap. The soft texture of the wall imparted by the mat brick and natural flush cut mortar joint, which is one of the most charming features of this building, is lost in the small illustrations.

Two Views of St. Paul's School, Park Ridge, Illinois. James Burns, Architect

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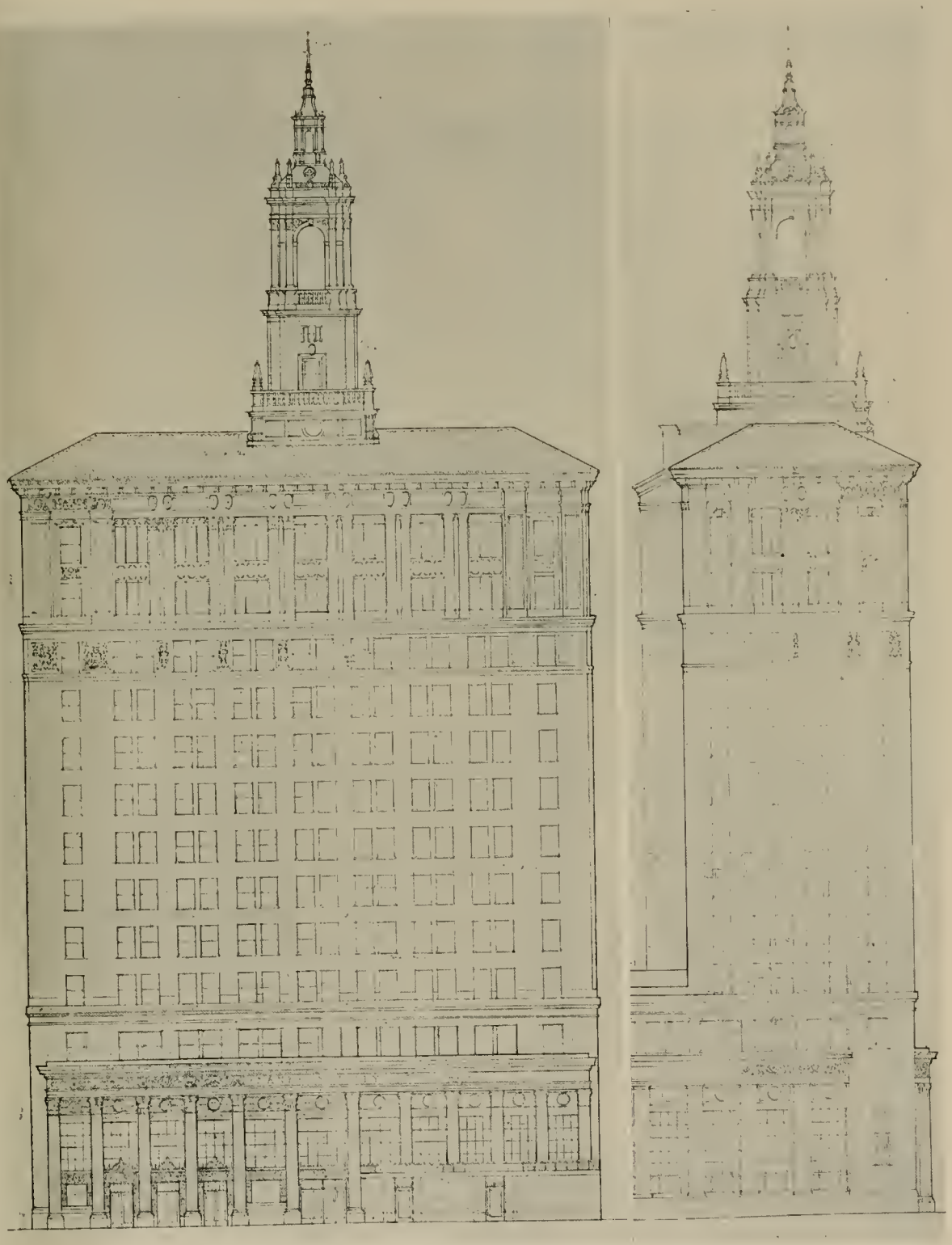

ARCHITECT'S DRAWINGS, BUILDING FOR THE BANK OF ITALY, SAN JOSE, CALIFORNIA.
H. A. MINTON, ARCHITECT

Steps · · Fine Arts Building, Mills College
Architect, W. H. Ratcliff, Jr. · General Contractors, E. T. Leiter & Sons · Mason, Thomas Beebe

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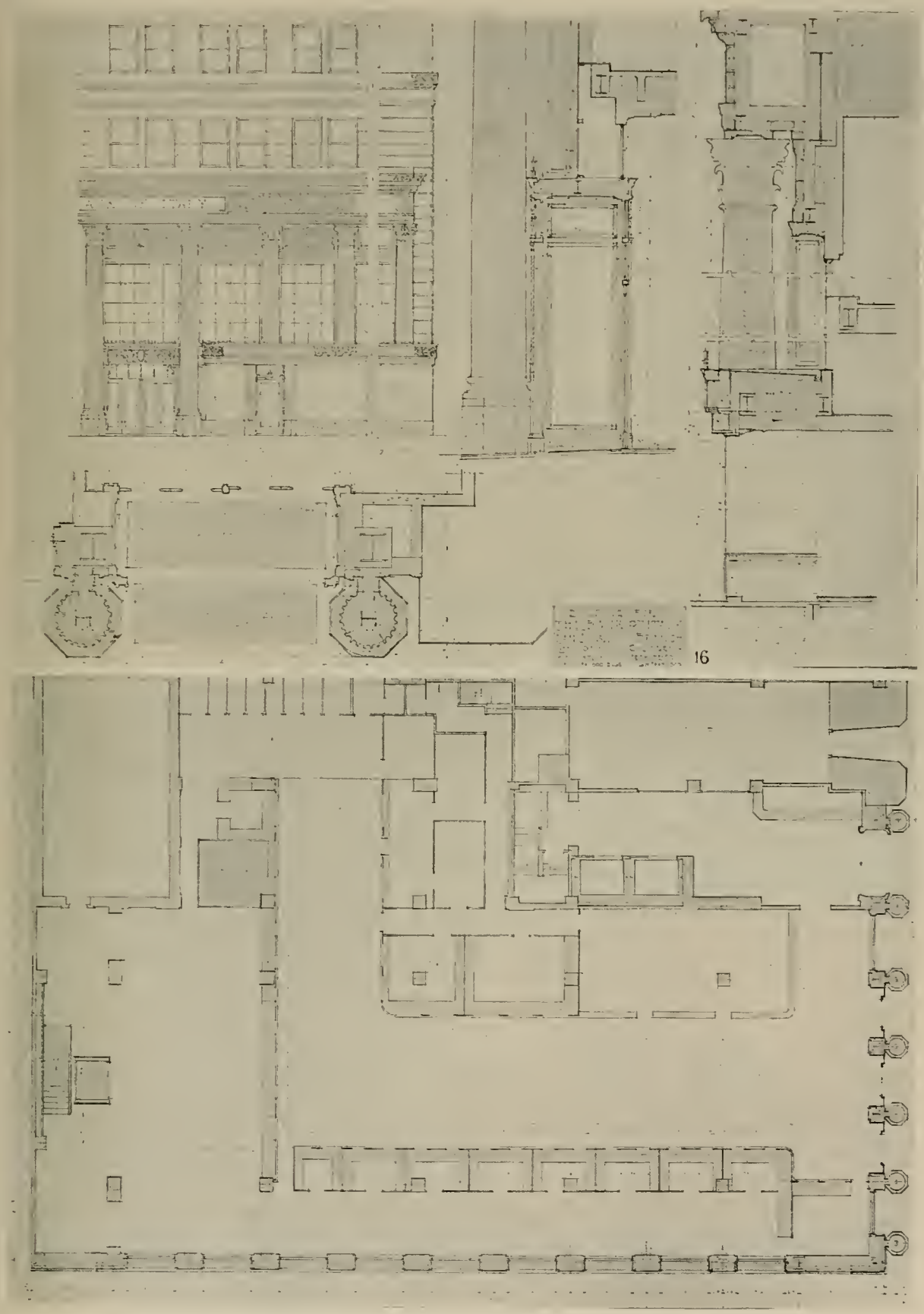

ARCHITECT'S DRAWINGS, BUILDING FOR THE BANK OF ITALY, SAN JOSE, CALIFORNIA.
H. A. MINTON, ARCHITECT

Liberty Bank
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San Francisco

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H. A. Minton, Architect

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ABOVE—INTERIOR.
LEFT—EXTERIOR, LIBERTY BANK, MISSION STREET, SAN FRANCISCO, CALIFORNIA
H. A. MINTON, ARCHITECT

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SANTA BARBARA CONSTRUCTION LESSONS

II

BUILDING AGAINST EARTHQUAKES

[BY HENRY D. DEWELL]
Consulting Engineer

THE recent Santa Barbara earthquake has revived interest in the general subject of the resistance of buildings to earthquakes. The subject occupied a most prominent place in technical publications immediately after the California earthquake of 1906, then died down, and was not renewed until the Japanese earthquake of 1923.

Santa Barbara is of especial interest, in that there is presented to the most of us, the opportunity to see, first hand, the action of a reinforced concrete building in an earthquake. This type of construction, it will be remembered, did not exist in San Francisco in 1906, except in floors and walls. There were many reinforced concrete buildings in Tokyo and Yokohama in September, 1923. How these buildings behaved in the earthquake as compared to the structural steel framed building is still a question with many of us. The studies and conclusions of the Japanese engineers and scientists have not yet all been made available to those unfamiliar with the Japanese language. Our information to date is largely based on the reports of engineers representing manufacturers of certain building materials. These reports while no doubt correct for the most part, cannot, for obvious reasons, bear the authority of a report by some national disinterested society.

The American Society of Civil Engineers has had a special committee working on a report on the Japanese earthquake for the past two years. The committee has a wealth of data on the effects of that earthquake, including all of the Japanese reports. Much of this is in Japanese, and still remains to be translated, but this report is expected to be forthcoming in the near future.

The Seismological Society of America has a "Committee on Building for Safety against Earthquakes" which has been at work for over a year. This Committee is composed of representatives from the Seismological Society of America, the American Institute of Architects, the American Society of Civil Engineers, the Board of Fire Underwriters of the Pacific, the City of San Francisco and the City of Los Angeles, the writer representing the American Society of Civil Engineers. This committee is in close touch with the special committee of the American Society of Civil Engineers. The report of the Committee of the Seismological Society is to be expected in the immediate future.

The purpose of the foregoing is to show that the interest in constructing buildings for safety against earthquakes is on the increase. We are coming rapidly to the realization that we must expect earthquakes of severe intensity and that we must build for them. This interest is not confined to California; the very recent shakes in other parts of the United States remind us that destructive earthquakes have been felt in the past outside the Pacific Coast States, and there is good reason to believe that certain of these regions are seismically active.

One of the most important things in the study of building resistance to earthquakes is that all known facts be considered, and given the balanced weights to which they are entitled.

One of the fallacies that has been bruited about since the Santa Barbara earthquake is that any good construction will satisfactorily resist an earthquake. Without question, a building of any type, will, when constructed of sound materials and honest, skillful workmanship offer a much greater resistance to an earthquake than the same building of shoddy materials and workmanship. But it is futile to say merely that good construction stood and poor construction fell in Santa Barbara. Obviously, any construction that will stand a heavy earthquake is good. Similarly, it is easy to say that any construction that fell was poor. Again, the location of a building with respect to the fault planes, and the nature of the foundation material must be taken into account in rating the building's resistance. And finally, the shock at Santa Barbara does not represent, necessarily, the maximum intensity that may be reasonably expected.

In the discussion of our subject, four important questions stand out.

1. Will a building of any type, designed for the ordinary loads as prescribed by a modern building ordinance, constructed of any of the commonly used building materials of good quality, and with honest skillful labor, satisfactorily resist any earthquake that is likely to occur in California?

2. Can a building be constructed at no exorbitant cost that may be confidently expected to pass through any earthquake that, in California, is likely to occur?

3. What are the most satisfactory types of construction for resistance to earthquakes?

4. What are the principles of design of earthquake resistant buildings?

These are the questions in which the owner or prospective owner of business buildings, the architect, the engineer, and the public generally, are interested.

Certain building materials are inherently unsatisfactory to resist earthquakes. These materials are stone and cement blocks, hollow tile, brick and plain concrete. Such masonry cannot withstand any appreciable tension. Any building whose resistance to earthquake shock depends alone upon these materials is likely to be seriously damaged, and possibly totally destroyed, by an earthquake of any intensity of from VIII to X*, as measured by the Rossi-Forel scale. Exceptions to this statement may be quoted: in San Francisco in 1906, in Japan in 1923, and in Santa Barbara in 1925. The statement, despite the few exceptions, is generally true. The natural defects of the materials mentioned may be overcome to a certain extent by the use of proper bonding, mortar rich in cement, steel band irons in the joints, proper cross ties and other well known methods of construction. The installation of a structural frame, designed to reduce distortion, will go far to overcoming the natural defects of these materials, and in some cases may completely overcome their natural

(Continued on Page 35)

CONCRETE MADE WITH ATLAS PORTLAND CEMENT IS THE COMPLETE ARCHITECTURAL MATERIAL

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Concrete has substance. The Panama Canal, the tunnels, bridges and skyscrapers of our large cities, have tested and proved its strength. No other material can take its place.

Concrete has form. It can be used for simple foundations and walls, or it can shape itself to elaborate columns, cornices, and even complete sculptural masterpieces, like the Fountain of Time, in Chicago.

Concrete now has color. No longer need fading and impermanent surface colorings be recurrently replaced. For by using naturally colored sands and stones with Atlas, either in its normal gray tone or in pure white, any range of color can be secured, from delicate tints to rich and sumptuous tones. And such color is an integral and permanent part of the concrete.

Concrete is economical. Atlas improvements in manufacture make Portland Cement actually cheaper today than thirty years ago, adding, to concrete's complete structural service, economy provided by no other material.

The architect, the contractor, the home builder, have now available in Atlas Portland Cement the complete architectural medium—permanent, adaptable, beautiful and economical, "the Standard by which all other makes are measured."

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CONSTRUCTION LESSONS FROM SANTA BARBARA

(Continued from page 11)

weakness. Unless the walls of a building have the strength to resist the stresses set up in them, and can withstand the distortion they are subjected to, they will be seriously damaged.

In order that a building may resist an earthquake, it must act as a unit. Every building has an individual natural period of elastic vibration. If it is so constructed that it acts as a unit during the earthquake, it stands a much better chance of withstanding the shock without damage. Conversely, a building of heterogeneous construction not only is ill adapted to resisting an earthquake, but, from the fact that its various parts have different periods of natural vibration, such a building will tend to batter itself to pieces during the earthquake. It is for this reason that buildings without a structural frame, buildings with block construction walls and timber interior are inherently unsuited to resisting earthquakes, and the best of materials and the best of workmanship may not avail to give them seismic stability. Such structures should be limited to low heights when economic reasons make them a necessity.

It is entirely feasible to construct a building at a reasonable cost that will satisfactorily resist an earthquake of the maximum intensity likely to occur. This statement presupposes that the building is located at some distance from a major fault plane, and is on firm soil. Any building located on a major fault plane is certain to be ruptured, if a slip occurs along such fault plane. Any building on a location where actual differential displacement of the soil occurs is almost certain to suffer rupture. Location in the case of a building that must withstand an earthquake is most important.

The additional cost of making a building safe against earthquakes, provided the location is sound, over the design for ordinary vertical loads is not great; such additional cost will not exceed from five to seven percent of the cost of the building as ordinarily designed, and will usually be considerably less. If proper provision for wind be considered as a legitimate cost of the building, which it always should be, then the additional strength for earthquake resistance will be small.

Unity, lightness, elasticity and strength are the essential factors in an earthquake resistant building. The small timber-framed building is the most satisfactory type. For commercial and public buildings, the steel framed building, with reinforced concrete walls stands out preeminently, in the writer's opinion, as the most satisfactory type of building. Second, the writer places the reinforced concrete building, of moderate height. The building with a structural frame of steel and brick walls is placed third, and the building with reinforced concrete frame and brick walls fourth. Hollow-tile panel walls are not satisfactory, in the writer's opinion.

The proper location of a building is all-important, as has been stated previosuly. Given a proper location, what are the principles of design to be followed? Two classes of buildings are to be considered, the classification resting on the natural period of elastic vibration of the building. The period of a destructive earthquake varies from about one-half second to one and one-half seconds, and may be said to average about one second. If the natural period of vibration of the building be one second or less, it may be classed, as the Japanese seismologist Omori has placed it, as a "short column, being seismically weakest at the base. If, on the other hand, its natural period of vibration is materially in excess of one second, it is classed by Omori as a "long column." It then appears that the building tends to rotate about a center of instantaneous rotation located at a point roughly at two-thirds its height. It is then seismically weakest at a zone of which the instantaneous center is the centroid. The Claus Spreckels Building has a natural vibration period of 2.3 seconds. The damage to the walls in the 1906 earthquake was confined to a zone extending from the tenth to the sixteenth stories.

Buildings of the first class are rigid structures, and the force of the earthquake is to be taken as applied at the ground, and equal to the product of the mass of the building by the acceleration of the ground. This force must be resisted by the structural frame of the building, and the walls, in proportion to their respective rigidities. The methods of design are similar to the methods of design for wind. In fact, the earthquake force may be replaced by the computed equivalent wind, and the design then made for such equivalent wind pressure.

Buildings of the second class must be given special attention in the area adjacent to the "instantaneous center" or the "center of percussion," as the point is often called. The earthquake force is to be regarded as an impulsive one, and the design made accordingly. The calculation of shears and moments for this case is somewhat involved, and beyond the limits of this paper. It may be said, however, that for the case of a slender, free, rigid body, of uniform section, acted upon by an impulsive force at the base, two points of maximum shear occur, one at the base, and one at the position of "instantaneous center."

The special committee of the American Society of Civil Engineers who reported on the damage done to buildings in the 1906 disaster, gave as their opinion that a building consistently designed for a wind pressure of 30 pounds per square foot of exposed surface would safely withstand an earthquake of an intensity equal to that of 1906. The structural steel framed buildings which successfully withstood the 1906 earthquake were, in general, designed for 30 pounds of wind. The Claus Spreckels Building, at Third and Market, suffered practically no damage to its structural frame. It was designed for a wind pressure of 50 pounds per square foot. The San Francisco Building Ordinance of 1907 specified a wind pressure of 30 pounds. Today our ordinance specifies a wind pressure of but 15 pounds, and increases the unit stresses in structural steel 12½ percent over those prescribed in 1907. It is obvious from what has been said of the similarity of stresses due to earthquakes and those due to wind that the connections of beams and girders to columns is most important. The "standard" web connections for steel beams to columns, while satisfactory for vertical loads, are insufficient for resistance to lateral forces. Especially in the lower stories, all connections of beams to columns should be able to develop the full bending strength of the beam. Deep spandrel girders with grooved plate connections should be employed, and diagonal bracing should be used where possible. Splices in columns need to be carefully designed. The steel framed office buildings erected in the immediate years after 1906 were conspicuous by reason of heavy bracing. The same comment cannot be made of similar structures today.

Reinforced concrete walls should be *designed* for the shears they will be subjected to. The standard six-inch reinforced concrete wall of the San Francisco Building Ordinance, which, by the ordinance, may be used for bays of 350 square feet, was never specified from any consideration of earthquake stresses. In the writer's opinion it is unsuitable for resistance to earthquakes. The mere fact that in this standard wall, the vertical reinforcement is less than the horizontal reinforcement, is sufficient to show its inadequacy. The oscillating shear of the earthquake produces alternate tension and compression on planes at an inclination of 45 degrees with the vertical. This action is evidenced by the familiar X cracks seen in the building walls after an earthquake. Los Angeles requires a minimum of an eight-inch wall, reinforced in

(Concluded on page 37)

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CONSTRUCTION LESSONS FROM SANTA BARBARA

(Concluded from page 35)

both faces, and such wall, the writer believes, is the minimum which should be allowed, at least in the lower stories.

Heavy cornices are a menace, and are almost certain to be thrown down. Tile roofs are also a menace, and, if used, should be thoroughly achored to the roof. The practice of tying tile by copper wires set in the concrete roof slab has become common in San Francisco. The writer questions whether this method of construction is satisfactory. Much to be preferred, in his opinion, would be the actual setting of these tile in cement mortar, reinforced with suitable rust-resisting reinforcing mesh. Heavy ornamentation is obviously unsuitable to resistance to earthquakes, no matter how well tied to the building. If safety to the public is to be assured, other architectural treatment than heavy massive ornamentation of our office buildings must be found.

Of the greatest importance is the construction of our schools, churches, theatres and other places of public assemblage. We are all familiar with the economic factors that, unfortunately, take precedence over all other considerations. Bond issues for schools are found to be insufficient to fulfill the promises of the school boards; result, more schools of cheaper construction. Churches have a difficult time to raise a sufficient sum for proper buildings. Theatres are constructed to just meet the minimum requirements of the building ordinance, in order that the profits may include every cent possible. And the minimum requirements of our building ordinances do not, unfortunately, meet the requirements of safety against earthquakes. Have many theatres in San Francisco been designed for lateral forces, such as an earthquake brings into play? Yet the cost of the additional bracing would be slight, as compared to the cost of the building.

Structural steel and reinforced concrete stand out as the most satisfactory of all the non-combustible materials in resistance to earthquakes. But both structural steel and reinforced concrete must be properly designed to satisfactorily function in this respect. The light structural steel frame, designed from considerations of vertical loads alone, is by no means "earthquake proof." The next earthquake of destructive intensity, sure to come, will take its toll of such structures.

The stresses set up in a building are quite similar in their nature to those due to wind. The wind force on a building is proportional to the area of the exposed wall of the building; the force of the earthquake, other factors being constant, is proportional to the mass of the building, and, consequently, to its weight. The distribution of the force of the earthquake to the various parts of the building is dependent on the construction.

Finally, the proper design of an important building for resistance to earthquakes is a problem worthy of the best engineering study. Rough assumptions will not suffice, and the "valor of ignorance" will not save the building when the time of stress occurs.

Our building ordinances need to frankly recognize earthquakes, and to provide such restriction as will remove public danger. Evading the issue by prescribing wind pressures in lieu of earthquake forces will not suffice; witness the San Francisco ordinance. Architects and engineers must lead in seeing that our building ordinances cover the risk to which our cities are subjected.

THE SANTA BARBARA CITY HALL

BY E. KEITH LOCKHARD
Architect

THE Santa Barbara City Hall, built during the year 1923, is a building of approximately 7000 square feet area on each floor. There being a basement or ground floor which is full story in height on about one-half of its exterior wall space and above this ground floor is a main floor and a second floor making practically a 3-story building.

In general it is T-shape in plan and at one of the interior angles of the T is a stair well with reinforced concrete walls and steps from the basement floor to the roof. Next to the other interior angle of the T is a superimposed vault with reinforced concrete walls and floor slabs. This also runs from the basement floor to the roof.

The general construction of the building is, from the footings to the first floor level, reinforced concrete columns, exterior walls and floor slabs. From first floor up to the roof the exterior walls are 13-inch brick, interior columns, floor and roof slabs are reinforced concrete. The floor slabs are of joist construction carefully designed and detailed for positive and negative bending moments. Also each slab is tied to the walls by a continuous girder of reinforced concrete around entire exterior of building. Interior partitions are of hollow clay tile anchored to all concrete columns and brick and concrete walls with corrugated iron anchors 12 inches o.c. vertically. The mortar for hollow tile and brick work is a one-to-three mixture of cement and sand, with 12 percent hydrate lime in bulk added to the cement. The reinforced concrete was carefully designed and detailed and was thoroughly inspected as it went in. Steel mats were used in footings and a heavy welded mesh was used in the basement floor which was laid directly on the ground. The columns are reinforced with vertical bars and hoops. Girders and beams were carefully designed and detailed for positive and negative bending moments, and the shear was taken care of by bent stirrups.

The entire exterior walls are plastered with a cement plaster. The roof, part of which is tile and part gravel, is framed on top of the roof slab with wood framing and sheathing. However, the portion of the roof over the Council Chamber, which is tile, is framed with steel trusses, wood purlings and rafters and steel joist are used for the ceiling over this portion.

In general, we believe that in this building, as well as various other buildings handled through this office which withstood the severe test of the recent earthquake in Santa Barbara, that careful design and inspection have made up the qualities which any building should have to withstand such emergencies.

According to W. R. Fawcett, secretary of the Pacific Clay Products Co., the trend of large building construction is toward face brick. He points to many conspicuously beautiful large buildings erected during the last few years and says they form a fresh note in building design because of their rich color, which does not dim and lose luster.

For every month since May of last year, Portland, Ore., has reported a substantial gain in building permits over the total for the corresponding month of the year before. Its August total this year was $3,544,110.

* * *

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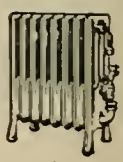

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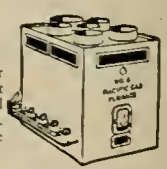

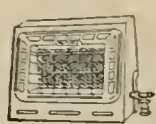

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MODERN HEATING AND VENTILATING PROBLEMS

I

RANGES AND COOKING EQUIPMENT

BY THOMAS B. HUNTER
Hunter & Hudson, Consulting Engineers

AUTHOR'S NOTE—This is the first of a series of informative articles regarding the selection and installation of modern types of cooking, water-heating and space-heating equipment. The second will appear in the November issue.

IN DESIGNING a home, we all appreciate that the modern kitchen is quite as important as any room in the house. We all recognize that it must be clean, the cooking apparatus must be convenient and labor-saving. Cooking must be safe, dependable, healthful and easily controlled with a minimum of effort. What fuel best meets these requirements?

All domestic science classes of high schools and cooking schools, or nearly all; the kitchen departments conducted for experimental purposes by the Ladies Home Journal and other recognized national authorities; the hotels, hospitals and restaurants—wherever good cookery is the first essential—use gas ranges.

Let us accept, then, that gas is the ideal fuel for use in the modern home kitchen; that it is not only the scientific way, but the cleanly and economical way, to prepare food. We come, then, to the question of how the designer of a home should go about it to insure that the occupants of that home may have the advantage of the most modern cooking, water and house heating methods. Many architects are giving as much thought to the kitchens they build as to any other part of the house, and some carry it so far as the specifying of the proper type of range and heater to be used.

In this connection, a friend remarked to me not long ago: "Why, my kitchen is the most pleasant room in my house—and the most sensible. With its tiled sink drains, immaculate floor, enameled walls and convenient modern fixtures, and its spick and span enameled gas range, an oven which makes it unnecessary to stoop; thermostatic control so that a complete and appetizing meal may be prepared and left to cook automatically while we entertain company or go for a ride, it is a model of efficiency.

"You professional men who have to do with building ought to insist on every home you build nowadays having these conveniences. They are no longer luxuries or experiments; they are necessities."

It cannot be denied, then, that we should give some thought to the provisions we make for our kitchens and their equipment. In the case of gas ranges, the minimum flue area for the vent should be four inches in diameter. It is better practice to provide a flue at least six inches in diameter in order to allow for the incinerator's use at the same time all of the range burners may be turned on. Where a battery of ranges make use of a common flue, as in an apartment house, the total area provided should be the equivalent of at least four inches in diameter for each range. Six inches is better.

Not only is the size of the flue important, but the flue outlet should be brought to the proper height above the roof. In every case, this height should be great enough to eliminate down draughts entirely. It should be higher than the highest point of the roof. There should be no deviation from this rule and yet an investigation would surprise you, for you would find that these important rules are violated almost every day.

In designing the kitchen, the range should be so placed that the lighting comes from either the right or the left. It is not necessary, that a vented hood be installed to carry off the cooking odors and prevent them from penetrating the living rooms of the house, over a gas range. With a gas range, however, it is practicable to dispose of cooking odors by preparing odorous foods in the closed, thermostatically-controlled oven.

Many of the newer kitchens of the most popular type provide a transom, installed just above the windows over the kitchen sink, where it serves the double purpose of affording additional direct daylight and permitting ventilation of the inside area without opening windows and doors, with their attendant draughts.

In planning the truly efficient kitchen, the range should be adjacent to, or directly opposite, the kitchen cabinets. An ideal arrangement, where two cabinets are provided, is to place the range between them and opposite the sink. The minimum space to be allowed for a gas range is 36 x 52 inches.

It is not the purpose of the writer of this article to say that this trade-marked brand or that trade-marked brand of range is better than another. An infinite variety of satisfactory gas appliances of all kinds for all purposes is now available. But it can not be too strongly insisted that the best type of gas range is that which is provided with lids and a covered top. The greater economy, more uniform heat, use of a single burner to supply heat to the entire top surface of the stove, convince us that this is the best of the many excellent ranges now offered.

There has been rapid development in design and construction of gas appliances generally so there is a model now available for every conceivable kitchen duty. Many of them are provided with garbage incinerators: all are designed to occupy the most compact space. The better ones are beautifully enameled and designed to make the kitchen a spot of brightness and cheerfulness, instead of a place of drudgery.

The advantages of the modern enameled range with its covered, uniformly heated top, its incinerator for the quick and easy disposal of garbage, its 32-inch-high oven, its ease of regulation, its automatic thermostat control, are too numerous to be ignored in any consideration of the modern kitchen—the most-used room in the house.

It will be of the greatest advantage to all concerned if the client will determine not only the kind of fuel to be used but the type and size of the range to be installed before the plans are drawn. The real reason many misconceptions regarding the use of gas and a failure to appreciate its healthfulness have been permitted to grow up in some quarters can almost always be traced to a failure on the part of the designer to provide adequate vents and flues.

The flue is all-important. The minimum diameter for any gas range flue should never be less than four inches, six is better and the top of the flue above the roof should never be lower than any part of the roof. Where patented chimneys, installed in short lengths, are used, it should be insisted that the joints be closed tightly. Where the rectangular shapes of this type of flue are used the cross sectional area should be slightly greater than the area of the circular ones given, to assure adequate capacity for carrying off exhaust gases.

Where there is an instantaneous, or storage, water heater, additional flue space invariably should be provided but, of that, more in the next article of this series, when water heaters will be discussed.

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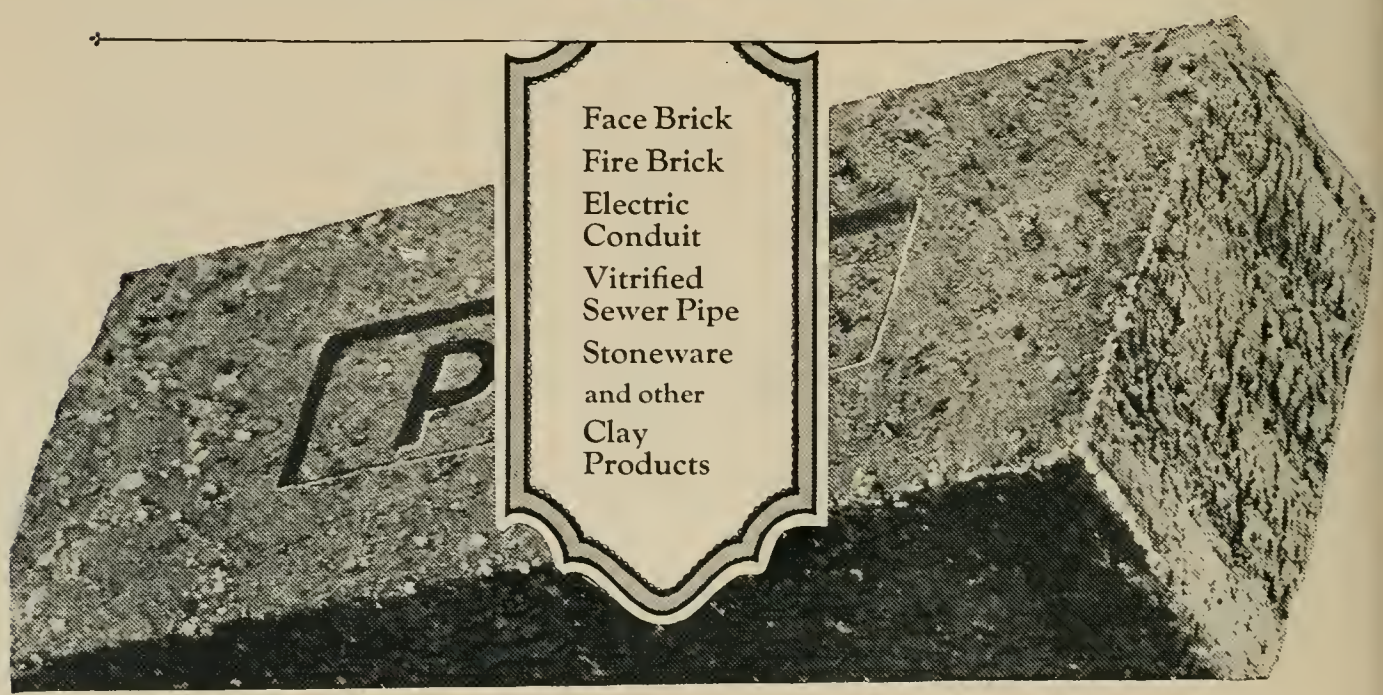
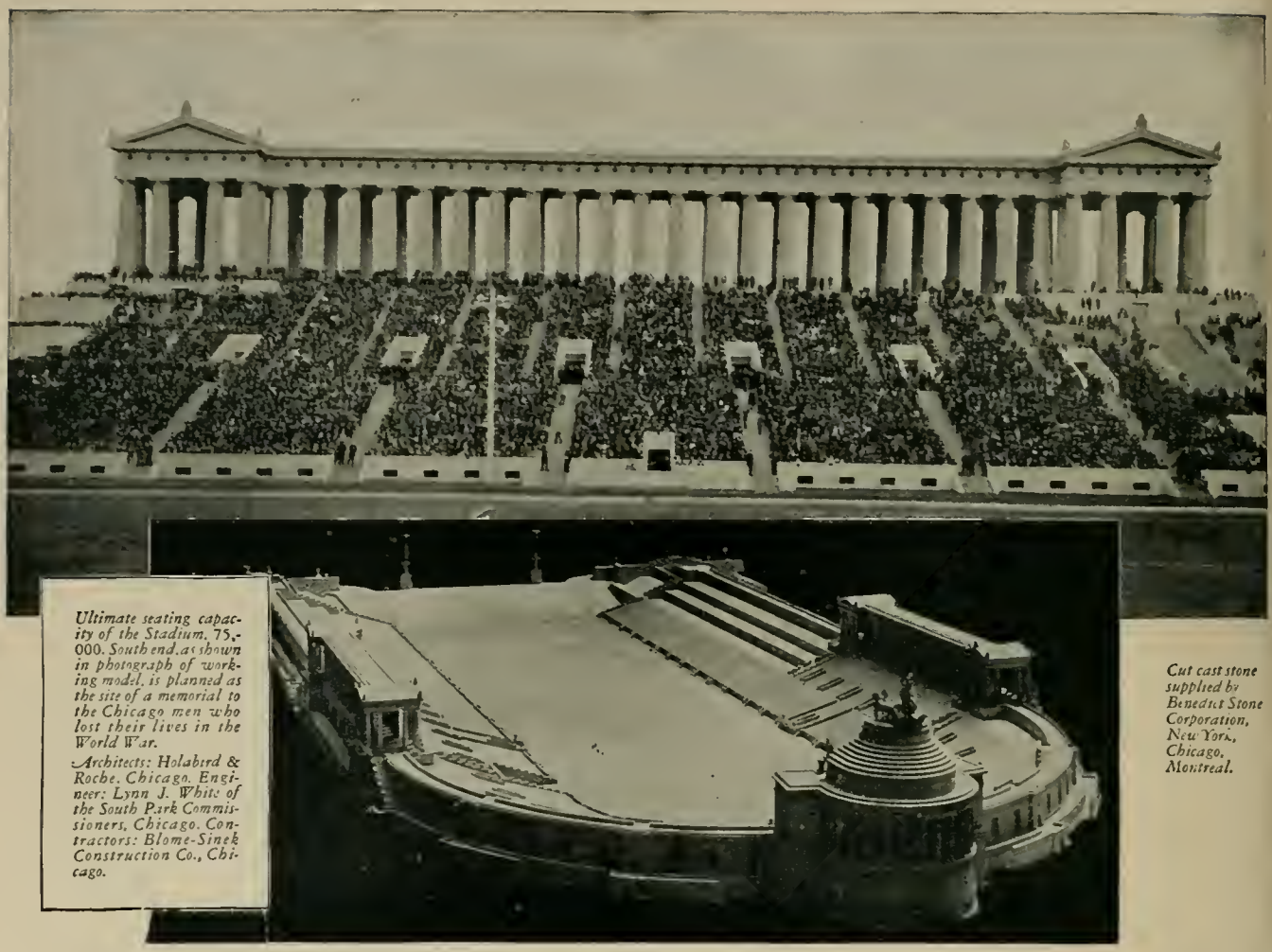


A BRICK HOME, LOS ANGELES, CALIFORNIA. HARWOOD HEWITT, ARCHITECT



Ultimate seating capacity of the Stadium, 75,000. South end, as shown in photograph of working model, is planned as the site of a memorial to the Chicago men who lost their lives in the World War.

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* * *

If you are interested in receiving additional data on concrete in stadium construction, address the nearest office listed below. Ask for leaflets S-112 and S-104.

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CARMEL-BY-THE-SEA SCHOOL

[BY HARRIS ALLEN, A.I.A.]

CARMEL-BY-THE-SEA is sometimes called "The Land of Unsuppressed Desires;" it is certainly a Paradise for Artists, and while it holds many mortals like the rest of us, it is also the haven for some immortals. To describe Carmel adequately requires an appreciation of the simplicity of life there, for its residents are international in taste and refinement, free in thought and action. A school for its children should in some measure typify the atmosphere of this place, so when the architect, John J. Donovan, was commissioned to solve this interesting problem he was impressed with the thought that simplicity, quietness, the domestic quality of a home, should be the governing motives.

This is not easy to accomplish and yet adhere to the recognized standards of lighting, hygiene and facilities for group education. If it were possible to limit the class numbers to five, ten, fifteen or even twenty, no doubt the architecture of schools would be simpler and would express more the intimacies of the home, but when classrooms require seating from thirty-five to fifty-five, the problems of adequate lighting, ventilating and unit space volumes enter into the problem, and considerably affect not only the plan but the composition of the architecture of the exterior. This is true as well in orienting the building.

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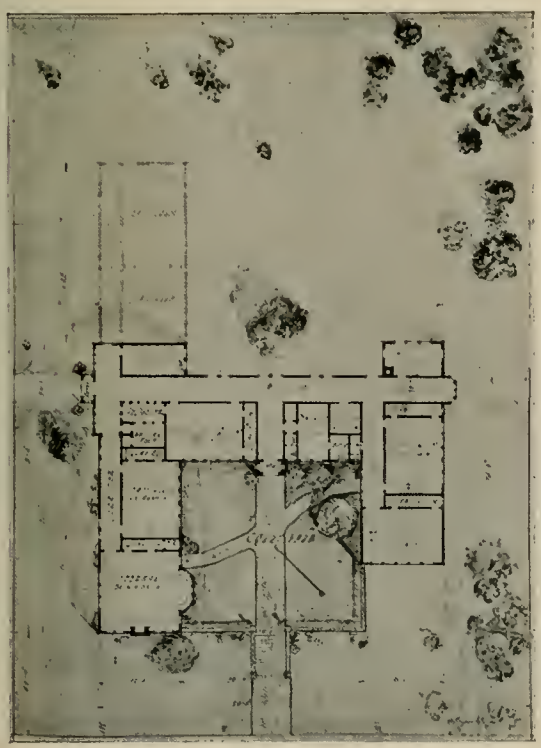

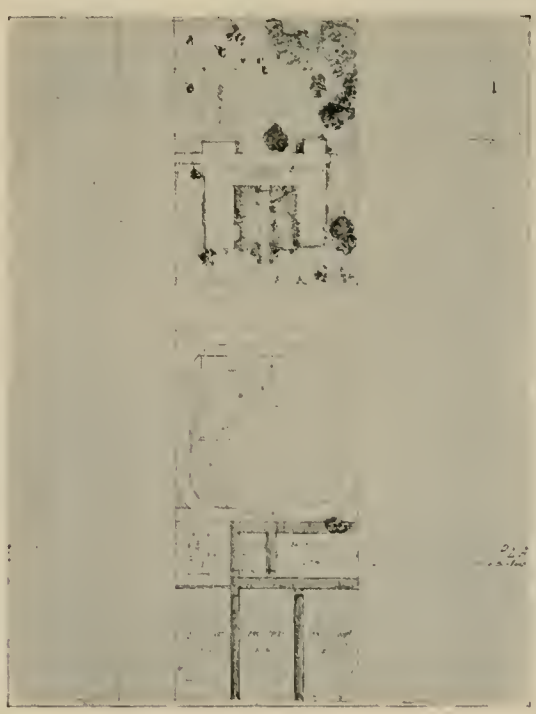

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NATIONAL BUILDING LABOR SURVEY

NOTWITHSTANDING the tremendous volume of building, there are indications that the period of rising wages in the construction industry is nearing an end, according to a national building labor survey made public by S. W. Straus & Co.

Current building labor conditions are summed up as follows:

(1) National movement for higher wages seems definitely checked for the present.

(2) Wage rates show greater stability although there is still some slight upward tendencies.

(3) No indication of a general movement to reduce wages and only few cities report any downward revision of scales.

(4) Longer agreements being signed by contractors that will tend to stabilize the industry.

(5) Except for several jurisdictional disputes, labor is fairly tranquil.

(6) Building labor is well employed and only an occasional shortage of skilled craftsmen is reported.

(7) Bonus payments and practice of contractors bidding against each other for men have largely disappeared.

(8) Unskilled labor maintains high rates, although supply being increased by slackness of factory employment.

(9) Bulk of common labor supply needed for building industry being furnished by Canada and Mexico, as imigration laws have considerably reduced supply from Europe.

(10) Apprenticeship schools steadily increasing supply of skilled building craftsmen.

"While the wage changes reported during the last month still show an upward movement among the building trades," said the Survey, "the number of increases is insignificant compared with previous months this year and in the last four years. The majority of increases that were granted were reported from cities where the wages being paid are not up to the level of larger cities where the maximum rates set the pace for the industry.

"Reports from all sections of the country indicate that the period of rising wages is drawing to an end, as there are very few increases being recorded in cities where high wage levels exist.

"Today a building program is going forward that would have been seriously handicapped for want of labor in the years of 1922 and 1923, when bonus payments, labor shortage and material scarcity was disrupting the building industry. The practice of contractors bidding for men has largely disappeared. Only an occasional shortage of plasterers, bricklayers or carpenters is reported. It appears to be the disposition of the contractors to renew present scales and there is no indication of any general movement to reduce wages. There is a growing tendency on the part of employers to make two or three year agreements instead of one year contracts because it is felt that the longer agreements will tend to stabilize the industry.

"Both laborers and employers are showing a disposition to peacefully adjust their differences although contractors are increasing their resistance to demands for higher wages. Diplomacy is taking the place of strikes and lock-outs and the industry is proceeding without any serious disturbances. Aside from the jurisdictional dispute existing between the bricklayers and plasterers in New York, Chicago, Washington and Detroit, and the controversy between the carpenters' and bricklayers' unions, the labor situation is fairly tranquil compared with other years.

"Reports from various sections of the country indicate that the supply of both skilled and unskilled labor is ample to meet the needs of the industry, except in a few of the larger cities such as New York, Denver and San Francisco, where there is a slight scarcity of bricklayers, plasterers and carpenters. Many cities, such as Atlanta, Baltimore, Birmingham, Dallas, Kansas City and New Orleans report a surplus of both skilled and unskilled labor.

"The supply of common labor has been considerably augmented during the last few months by the slackening of employment in industrial plants. On the other hand the restrictive immigration laws have reduced, to a considerable extent, the supply expected from Europe and the bulk of common laborers needed for the construction industry is being furnished by Mexico and Canada. More common laborers are leaving than are coming to the United States since the recent immigration law became operative. There were 27,908 common laborers admitted from July, 1924, to April, 1925, as against 97,886 during the same period a year previous, but 44,750 left the country during the same time, making an actual deficit of 16,842.

"The release of thousands of laborers due to the slackening of factories has, however, had a tendency to benefit the building industry. Availability of this supply has reduced the common labor rate of the Nation to 53 cents per hour compared with 56 cents per hour in July, 1924."

* * *

CARMEL-BY-THE-SEA

(Concluded from page 43)

The plan shows four classrooms and a kindergarten. The classrooms will seat approximately forty-five pupils, while the kindergarten will care for thirty. The building is located on a hillside and faces the playground on the East. The classrooms have south and east light, which is most favorable, because the mornings are usually overcast with the fog from the Bay. The sloping site prompted an open court where the smaller children might play and gambol; it also permitted the east section of the building to be two stories in height, thereby providing a fine play room space in the basement section of this wing.

The roof will be of tile and the walls stuccoed with color. The plaster will have a rough texture and bright colors will predominate, which, with the setting of pine trees and foliage into which the building nestles, should prove interesting.

The Pacific Coast
Architect

Invites and welcomes suggestions and comments from its readers

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San Francisco, California

"Group" houses in Mariemont, near Cincinnati, Ohio, designed by Chas. F. Cellarius, Cincinnati, Resident Architect. Town plan by John Nolen, Philip W. Foster, Associate, Cambridge, Mass.

MARIEMONT, the new village now in course of development in a happily situated region just beyond the corporate limits of Cincinnati, is a forward-looking interpretation of modern city-planning principles applied to a small self-contained community.

Though primarily intended as a residential district for wage earners of various economic grades, the houses, built and projected, are remarkable for their architectural quality and for the character of their construction and appointments.

Kohler Enameled Plumbing Ware is being used, again demonstrating the suitability of this admirable ware—of highest quality but no higher cost—for installations of large scope.

The Shops, Kohler Village

Another of America's notable community developments is Kohler Village. An illustrated brochure describing this interesting union of civic and industrial enterprise will gladly be sent upon request

KOHLER CO., *Founded* 1873, KOHLER, WIS.
Shipping Point, Sheboygan, Wis. · *Branches in Principal Cities*

KOHLER OF KOHLER

Enameled Plumbing Ware

·EDITORIAL·

Aesop to Date

ONCE there was a Fancy Dress Party with nice Prizes for the best costume. A Pretty Girl named Barbara made herself a stunning Spanish Outfit, but one of her Parents (who must have had a dash of Puritan blood) said: "You don't look like a Decent Amurrikan Girl" and insisted on her wearing a Gingham Apron over the dress.

At the Party, Barbara's friends were Extra Nice to her (in that Sympathetic Way). But when a Strange Girl named Mayme came in all made up to kill like a Regular Carmen, the Men all Buzzed around her like Toreadors Rushing the Bull, and the Judges gave her the Prize.

MORAL: Compromises may prevent trouble, but they don't Win Prizes.

* * *

Free Engineering Service

THE "Western Architect" prints an interesting report on "Free Engineering Services submitted by a joint committee of Chicago architects and engineers. After giving specific complaints from various sources, it draws fairly definite conclusions, from which we quote:

"Engineers, architects, manufacturers and contractors should co-operate, insofar as possible, to eliminate objectionable practices, whereby unfair advantage is obtained on the part of one at the expense of the other, or where the buyer may be imposed upon.

"It is perfectly evident that there is no such thing as free engineering. There must be a sufficient remuneration. It is in the interest of all that this remuneration should be fair and open. An exorbitant remuneration should not be concealed in the price of the article or device. . . .

"No consulting engineer or architect should fail to advise himself regarding available equipment by consultation with the manufacturers' experts. There is no other way to apply correctly the best devices to the required service. However, no self-respecting engineer or architect will secure from a manufacturer the design of a structure or a part of it, under an implication that a purchase will be made from the manufacturer, and then turn over to the client the result of this work as his own."

Opportunity for Service

OCTOBER brings again the annual outcry against losses by fire, and the observance of "Fire Prevention Week." Perhaps this does good; it seems to be one's duty to urge its observance; yet the total of fire losses keeps mounting hugely, year after year.

The suggestion come from one of our correspondents (that he is connected with the manufacture of cement makes it none the less interesting) for a movement to strengthen building codes; if not to the requirement of 100 percent "firesafeness," at least to the insistence on fire-safe construction in schools, theatres, hotels, apartment buildings, all structures housing human beings for some length of time.

We are quite in accord; but in view of the "construction lessons from Santa Barbara," which we are publishing in series, we would urge that requirements for earthquake-resisting methods should be added.

To architects, engineers, and responsible contractors, separately and jointly, is offered the opportunity for public service of great value. For without their strong and continued urge, ordinances are not likely to be improved.

CIVIL SERVICE EXAMINATIONS

THE United States Civil Service Commission announces open competitive examinations for Engineer, $3,800; associate engineer, $3,000; assistant engineer, $2,400. The entrance salaries are as shown, promotion may be made in accordance with civil service rules. Competitors will not be required to report for examination at any place, but will be rated on their education, experience and fitness; and writings to be filed with the application. Receipt of applications for the positions listed will close October 20, 1925. Full information and application blanks may be obtained from the United States Civil Service Commission, Washington, D. C., or the secretary of the Board of U. S. Civil Service Examiners at the post-office or customhouse in any city.

* * *

The Board of Trustees of the Inglewood Schools has decided to use Pacific Vented Gas Radiators, according to A. J. Hartfield, president of the Pacific Gas Radiator Company of Los Angeles.

* * *

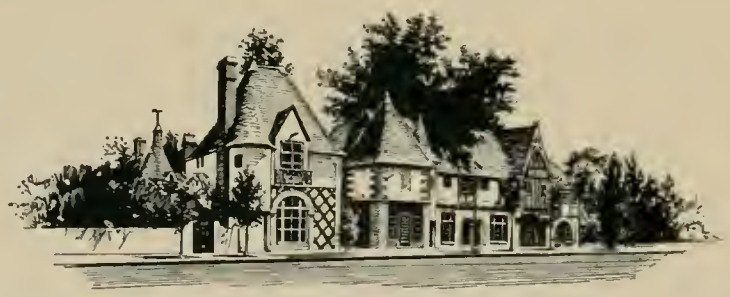
John C. Austin, F. A. I. A., and Frederic M. Ashley, A. I. A., Architects, are now located at 605-610 Chamber of Commerce Building, Los Angeles.

* * *

Sales of hydrated lime in 1924 were valued at $13,199,846, an increase of 7 percent in quantity, and 8 percent in value, over the preceding year.

The Symbol of a Service

THIS SACK with its blue and red stripes may be regarded as the symbol of a service. For Plastite—the product thus distinctively packed—is a cement having not only *all* the properties of plain Portland, but the desirable additional properties of water-titeness and great plasticity. The architect can, therefore, definitely include Plastite in his specifications in the full assurance that the owner's best interests are being served. The builder and plastering contractor can order Plastite with the knowledge that it is *standard* for all purposes where a water-tite cement is necessary, and its plasticity makes for his convenience and economy. The owner who sees the blue and red sack on the job is assured that the best material known is going into his building. His satisfaction will increase, because with the passage of time, stucco or concrete made with Plastite becomes harder, denser, and even more impermeable. ℂ And this distinctive package is also a *protection* against mistakes.



Plastite performed its part in creating the beautiful and unique "French Village" at Cahuenga and Highland Avenues in Hollywood. This delightful bit of old France was conceived and executed by Pierpont and Walter Davis, architects, for the Davis Development Corporation. A fine double-page photo of these houses will be found in the October issue of "PLASTITE PROGRESS"—a monthly magazine issued in the interests of better building. A copy will be sent to you free upon request.

RIVERSIDE PORTLAND CEMENT CO.

724 SOUTH SPRING ST. LOS ANGELES TRINITY 5951

SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

MONTHLY BULLETIN

OFFICERS

J. S. Fairweather, President

John Reid, Jr., Vice-President

Albert J. Evers, Sec.-Treas.

DIRECTORS

Earle B. Bertz, three years

Will G. Corlett, three years

George W. Kelham, two years

Arthur Brown, two years

J. Harry Blohme, one year

William Mooser, one year

THE next meeting will be held Tuesday, October 20, 1925, in the rooms of the San Francisco Architectural Club, 77 O'Farrell Street, at 6:30 P. M. Dinner will be served at 75 cents a plate. Election of officers for the ensuing year will be held. Be sure to attend this meeting.

SEPTEMBER MEETING

The regular meeting of the American Institute of Architects, San Francisco Chapter, was called to order by President Fairweather at 7:45 P. M., on Tuesday, September 15, 1925, in the rooms of the San Francisco Architectural Club, 77 O'Farrell Street. The following members were present: Morris M. Bruce, Earle B. Bertz, John Reid, Jr., J. S. Fairweather, S. Schnaittacher, Harris Allen, Ernest Coxhead, William Bliss, Albert J. Evers.

MINUTES

The minutes of the previous meering were accepted as published.

OLD BUSINESS

The Secretary reported that he had been unable to get action on the question of newspaper racks and had returned Mr. Uhl's check to him.

COMMITTEE REPORT

Mr. J. Reid, Jr., reported progress in the work of the Industrial Committee.

The Committee on the Allied Arts Exhibition in New York, April, 1925, reported a deficit of $63.33, which was paid from the Chapter treasury. The report was received and placed on file.

NEW BUSINESS

The Secretary read a communication from the Post Office Department, urging all architects to provide letter boxes and letter slots to serve residences, building and offices. Mail will not be delivered where proper receptacle is not provided.

A letter from the Chicago Chapter dated June 30, was also read. This letter is as follows:

"Will you be kind enough to extend to the members of the San Francisco Chapter, A. I. A., a most cordial invitation from the Chicago Chapter, A. I. A., to join us at lunch at the Architects Club, 1801 Prairie Avenue, whenever a visit to Chicago will permit."

The Secretary read a letter from O. R. Thayer, regarding the practice of architecture by others than licensed architects. Moved, seconded and carried to send a copy of the letter to the Industrial Association and the Builders Exchange.

A letter from Mr. E. C. Kemper regarding the increase of Institute dues was read to the Chapter. After some discussion it was decided to let the matter drop.

The Secretary reported that he had followed through the matter of the funds of the defunct San Francisco Society of Architects and that Mr. Gutterson had given him definite information that the funds were voted for some other purpose.

The Nominating Committee, consisting of Mr. Earle B. Bertz, G. F. Ashley, E. B. Hurt, S. Schnaittacher and J. S. Fairweather, nominated the following members for office for the ensuing year: President, John Reid, Jr.; Vice-President, Harris Allen; Secretary & Treasurer, Albert J. Evers; Directors for 3 years, J. S. Fairweather and W. C. Hays.

Directors Bertz, Corlett ,Kelham and Brown have unexpired terms to fill.

The President called for nominations from the floor. There being none, it was moved, seconded and carried that the nominations be closed.

Regional Director Schnaittacher reported on the proposed Regional Conference and Institute Directors meeting for next December 3rd, 4th and 5th.

Moved, seconded and carried to refer the matter to the Board of Directors of the Chapter in co-operation with the Regional Directors.

Mr. Harris Allen brought up the question of revised ordinances covering better construction for earthquake safety. Moved, seconded and carried that the Secretary write to the American Society of Civil Engineers and Builders Exchange regarding a joint committee for recommendations regarding the San Francisco building ordinances.

There being no further business, the meeting adjourned.

Respectfully submitted,

Albert J. Evers, *Secretary*.

DURANT HEATING SYSTEM

ONE of the most palatial residences in Southern California is being built by R. Clifford Durant, millionaire motor manufacturer, for his mother. According to A. J. Hartfield, president of the Pacific Gas Radiator Company, of Los Angeles, he is elated because ten Pacific Unit furnaces will be installed in the basements and operated from upstairs by electric thermostat. Koerner & Gage are the architects and the home, which is located opposite the Doheny estate in Beverly Hills, will possess every convenience, including swimming pool, bowling alley and large ball room.

NEW ANCHORED BRICKWORK

BERGWALL anchored brickwork is the name adopted by the Port Costa Brick Company for a new form of patented construction, just announced. Bricks with hollow spaces are laid in the wall in the usual manner and tied with galvanized metal clips. Walls may be of solid or hollow construction. It is claimed for Bergwall construction that it has the solidity of ordinary brickwork, plus positive anchorage and that it provides damp-proof surfaces for plastering. Detailed information may be obtained from the offices of the company, 808 Sharon Building, San Francisco.

Athens Athletic Club, Oakland
Architect, Wm. Knowles, San Francisco, Oakland
Construction Engineers, MacDonald & Kahn, San Francisco
Painting and Decorating, Heinsbergen Decorating Co.,
Los Angeles, Oakland, San Francisco

Architecture and Athletics
have joined hands in the erection of the Athens Athletic Club, Oakland, an architectural masterpiece. We are proud to have had a share in its completion.

Perma-Light
Wall Finishes and Enamels
have been used throughout in the decorative scheme.

Made exclusively by

HILL, HUBBELL & COMPANY
Paint Specialists
EXECUTIVE OFFICES AND WORKS, SAN FRANCISCO
Los Angeles - Oakland - Seattle - New York

SAN FRANCISCO ARCHITECTURAL CLUB

MEMBER ARCHITECTURAL CLUBS' TRANSFER SYSTEM WESTERN STATES HEADQUARTERS: SOCIETY BEAUX ARTS ARCHITECTS

CARL R. SCHMIDTS, *President*
ERNEST E. WEIHE, *Vice-President*

THEO. E. RUEGG, *Secretary*
IRA SPRINGER, *Treasurer*

Directors: LAWRENCE H. KEYSER LAWRENCE STIER HARRY LANGLEY

MONDAY EVENING, September 14th, in the quarters of the San Francisco Architectural Club, there was held an Atelier banquet to celebrate the conclusion of the season and to do honor to the two patrons, Mr. Ernest Weihe and Edward Frick. It is due to the devotion and untiring efforts of these two gentlemen, both recently returned from extensive studies in the famous French national school of architecture, and to their inspiration that the atelier has risen to its present high plane of excellency.

The season just closed has probably been one of the most successful in the recent years of the Club, not only from the standpoint of number of drawings submitted, but also in the consistent improvement in the quality of work and per centage of awards received.

Following the banquet there was held a pre-view of a carefully selected and arranged exhibition of all the best examples of work that had been submitted in the various problems and classes during the season. The exhibition was opened to the general public the following evening and continued throughout the remainder of the week.

The principal motive of the committee in charge of arranging the exhibition was to arouse interest in the Beaux Arts Institute of Design and to acquaint all those who are not members with the wonderful work that this organization is carrying on in bringing to the young draughtsman and student deprived of college training, the practical equivalent of such training in the principles of design and presentation.

Invitations were extended to all interested high school students to attend the exhibition so that they might have a better knowledge of how they can further their education after leaving school, if they expect to immediately start their training in an architectural office.

The San Francisco Architectural Club is also sponsoring two other projects of inestimable value to the younger draughtsman. One is the organization of a class for the study and presentation of the Orders under competent instruction. This is for the novice whose knowledge of the fundamentals is not sufficient to enable him to enter upon the real Beuax Arts work.

Co-related with this class is a series of illustrated lectures on the early history of architecture, conducted by Messrs. William Charles Hays and Warren Perry, of the faculty of the University of California.

The first lecture of the series was held at the club rooms on Wednesday evening, September 23, and others are being continued at weekly intervals. Entry into either the order class or the lectures may be made at any time and those interested may obtain information relative to them from the secretary of the club at 77 O'Farrell Street, San Francisco.

AN IMPROVED CEMENT PRODUCT

BY HOWARD NEAL
Plastite Department, Riverside Portland Cement Company

BEFORE announcing Plastite to the trade, two years of research work were completed. It has now been used successfully in the Southwest for nine months. Plastite is a cement having all of the desirable properties of plain portland cement. It makes a mortar or a concrete mix that is more plastic and which cures into a concrete that is watertight.

The research work conducted before introducing it to the trade including highly technical laboratory study and practical field tests. Walls were actually made with the new material. Back of the work done by our laboratories will be found a wealth of data and experience gained from fifteen years of successful use in Europe.

Plastite embodies an entirely new form of waterproofing since no resin, paraffines, fats, soaps or other oily substances are used. A colloidal mineral is ground with a high grade portland cement clinker. These are reduced to extreme fineness. Plastite will average 92 through a 200-mesh screen.

A large tonnage is being used for exterior stucco as well as for concrete. Plastite is especially suitable for the scratch and brown coats of exterior stucco because the mortar spreads easily and sets free from curing cracks. Many reservoirs, swimming pools, etc., have been built of this material successfully.

No extravagant claims are made for Plastite. But it has been proved that it does make a very plastic mix, that it provides a really watertight mortar or concrete which has all the strength of standard portland cement.

CALIFORNIA BATH POPULAR

LOS ANGELES is the birthplace of a bath-tub which G. B. Schneider, general manager of the Washington Iron Works, declares has set a world record for sales. It is known everywhere as the "California" model. It was formerly made with separate sheets of white enameled metal on the sides and ends. Mr. Schneider says that one of his designers conceived the plan of using tile and, since there was no limit to the type and kind of designs which could be worked in, its popularity was great and the model was adopted by other leading manufacturers until thousands of them have been installed in homes, hotels and apartments.

* * *

Clark-Mills Company, Ltd., consulting merchandising engineers and advertising counsellors, announce the removal of their offices from 1625 Broadway to the entire second floor of the Elfen Building, 440 17th Street, Oakland.

* * *

Hollow, reinforced concrete walls moulded one course upon the other, eliminating all joints or unions, which gives them, when completed, a solid monolithic mass reinforced with steel, both horizontally and vertically, are gaining in popularity in various parts of the Coast. They are built by the Linthwaite System, Inc., 308 N. Vernon Avenue, Los Angeles.

* * *

The volume of August building permits in 369 towns and cities of the United States established a new record for that month, with a gain of 38 percent over August, 1924.

california PINE

California White Pine (trade name) — California Sugar Pine

Fine, delicate grain and soft, easy cutting, non-splitting texture permit cutting sharp, clear profiles and edges.

Grain of California Pines will not "raise" to disfigure or cause cracking or chipping of paint or enamel surfaces.

Soft texture saves time in cutting and fitting the locks and butts, thus effecting great savings in cost of installation.

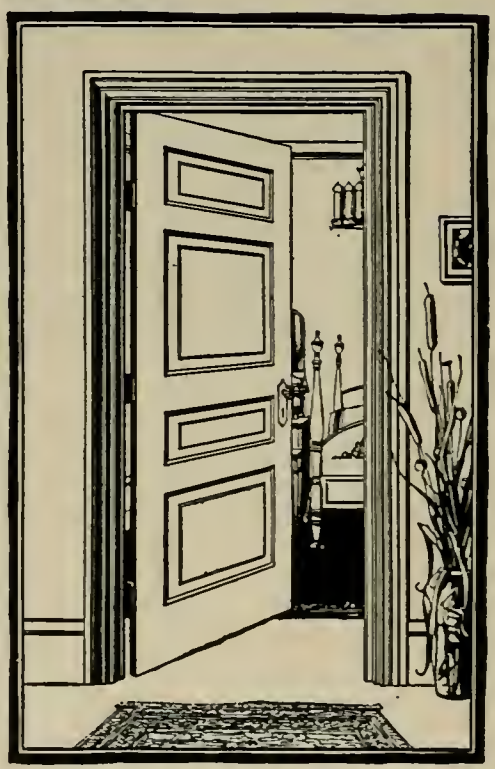
"The Great American Door"

SOMEONE has referred to doors made of California Pine as "the great American door," because so many of America's well-built homes have doors of this fine wood.

The large sash and door manufacturers make extensive use of California Pine. They say that no other woods meet so well the requirements for door service and window-sash service—the two most exacting general uses to which any soft wood can be put.

One of the largest of these manufacturers whose doors are specified by architects and builders in every section of the country states in his book on doors:

". . . . doors made of solid California Pine, a soft, close-grained, weather-resisting wood. It has more of the qualities of the old Northern Pine than any wood being cut today in sufficient quantities to provide for the production of soft wood doors. It is a wood suitable for paint or stain and in our judgement is the best wood from which to make solid doors. . . . Large panels usually swell, shrink or check,



but these are made from carefully selected California Pine and true economy results in the purchase of the better article."

That California Pine Doors meet the most exacting service requirements is proved by the fact that more than 5,000,000 such doors are installed every year in American buildings.

If you have not received a set of our Information Sheets on California Pine, let us send them to you. You are also invited to correspond with our Wood Technologist, formerly with U. S. Government Forest Products Laboratory at Madison, Wisconsin, and now connected with this association.

California White and Sugar Pine Manufacturers Association

685 Call Building · San Francisco

Also producers of CALIFORNIA WHITE FIR, CALIFORNIA DOUGLAS FIR AND CALIFORNIA INCENSE CEDAR

1

BATCHELDER TILES

A doorway of Spanish type in a Santa Barbara Home
Soule, Murphy and Hastings, Architects

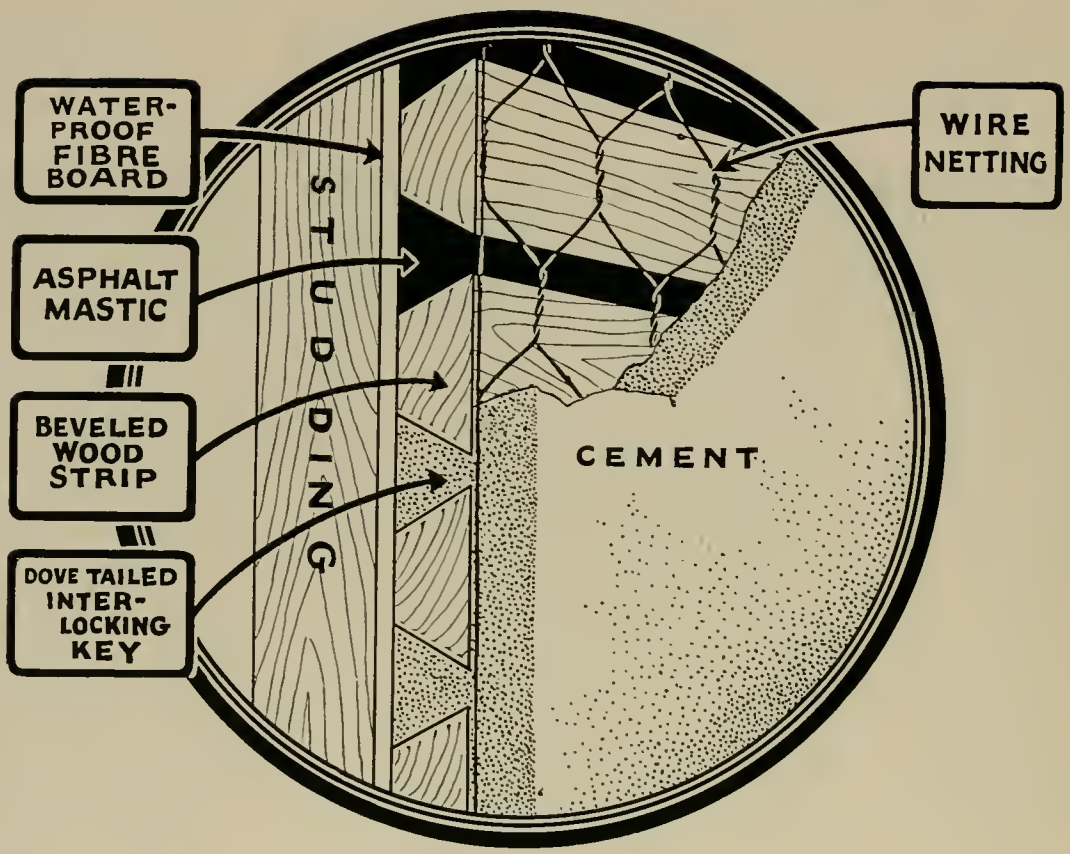
ARCHITECTS who have used Batchelder Tiles are delighted with their unusual adaptability... their happy faculty for harmonizing with any decorative motif.

Batchelder Tiles are unique in that they have no glaring highlights, no flashy, flamboyant colors; rather their color tones are rich and subdued, like tapestries mellowed by age.

Literally hundreds of original and distinctive designs are included in the Batchelder line... tiles for fountains, mantels, pavements, wainscotings, baths, etc.

See Sweet's Catalogue or write for complete information.

BATCHELDER--WILSON COMPANY
2633 Artesian Stseet, Los Angeles
101 Park Avenue, New York City



This Method of Building Stronger Walls at Lower *Cost has Created a Sensation in California!*

All over California the percentage of new homes built with Bishopric Base is mounting month by month!

San Francisco found Bishopric Base 25% cheaper than lumber sheathing! Long Beach found it 241% stronger! Los Angeles has been using this new wall backing for years. In every city in California Bishopric Base is rapidly gaining preference such as it has enjoyed for 18 years in Eastern cities.

Scientific construction is the reason for Bishopric's success. Strong fibre board, proofed against weather and vermin with asphalt mastic, in which is imbedded doubly-beveled lath. This forms the famous interlocking dove-tail joint which grips the stucco with an iron grasp.

Investigate this nationally used wall backing. In Los Angeles it can be seen in hundreds of homes. In San Francisco, test homes are now ready for inspection. Send for data file with complete information and samples for your use in making up specifications.

BISHOHRIC MFG. CO. of CALIFORNIA
Los Angeles Offices, 604-626 East 62nd Street. Phone AXridge 9108
San Francisco Distributors, Meyer-Muzzall Co., 60 California Street

Bishopric Base

SEE HOW IT LOCKS THE CEMENT

For best results, we recommend 18 gauge wire netting to reinforce the cement.

VALUABLE TECHNICAL BOOK

ONE of the most intelligently treated techical works that has been issued in recent months has just been published by the Hill-Hubbell Company. It contains a fund of valuable information that has never been gathered before and it is published in the most compact and convenient form for engineers and architects.

It is entitled "Modern Practice in Tank Protection," and its wide scope of usefulness is indicated by its chapter headings: "Acid Tanks," "Brine Tanks," "Concrete Tanks," "Expansion Joints," "Oil Storage Tanks," "Tank Cars," Tank Steamers," "Water Tanks," "Principle of Painting Iron and Steel" (on tanks and steel surfaces of any kind).

The preface of this new book sets forth that it embodies a generation of experience in meeting difficult paint conditions on the part of the Hill-Hubbell Company, which during the four years of the shipping boom, from 1916 to 1920, treated the tanks of 544 steamers. The book was written by Mr. R. H. Hubbell, and the company deserves credit for subordinating the mercantile aspect of the data to the evident determination to produce a handbook of genuine helpfulness to all interested in "tankology." Mr. D. W. Boylan, who has charge of its distribution, announces that it will be supplied free of charge to those interested upon application to the company's San Francisco office. He also advises that this is the first of a series of helpful publications and that one is in preparation for the architectural profession.

* * *

GLADDING, McBEAN & CO., MOVE

GLADDING, McBEAN & CO., who celebrate this year the fiftieth anniversary of the founding of the firm, announce the removal of their San Francisco warehouse and display rooms from 147 Minna Street, to 1255 Harrison Street, near Eighth Street.

The new location gives far greater space for the storage, handling, and display of their various lines of clay products, and is far more accessible, having team entrances on three streets and a ten-car spur track.

The site occupies nearly half a block. Opposite the office and display room, which are situated near the center of the plant, there is a miniature garden with lawn and shrubbery, designed for the display of garden pottery and furniture in a natural setting. Architects and others interested are urged to visit the new plant of Gladding, McBean & Co.

* * *

Standard Soapstone Corporation announces that it has today completed its organization under the Laws of the State of New York, with a capitalization of $1,575,000, of which $1,000,000 is paid in. The Company has taken over the entire assets and business of the Phoenix Stone Co., Inc., which was organized three years ago by W. Wallace Benjamin, in association with Charles O. Heydt and F. A. Benjamin, who have carried on and developed the business.

* * *

Beverly Hills, with $907,150 in building permits during August, shows a gain of 87 percent over the same month a year ago.

"FYER-WALL"
ALL METAL FIRE DOORS
High Grade Sheet Metal and Kalamein Work
FIRE PROTECTION PRODUCTS CO.
3117 TWENTIETH STREET, SAN FRANCISCO

Artists
and practical painters, as well—

Many of the branch Banks of Italy, designed by Mr. H. A. Minton, Architect, and shown in this number, have been decorated by Faggioni Company Studios. The modern bank must have beauty, but it must be practical, too—So it is with theatres. Some of those we have decorated are:

San Francisco .	Orpheum Golden Gate Castro Excelsior and many others
Oakland	Orpheum New Franklin Parkway Palace and many others
Sacramento . .	Senator Capital Godard
Fresno	Kinema
Pacific Grove .	Grove Theatre
Honolulu	Princess

A prominent San Francisco architect writes us:

"It gives me great pleasure to compliment you on the artistic and efficient way in which you carried out my color schemes and ideas."

May we serve you, too?

FAGGIONI
Company Studios
Interior Decorators and Painters
OFFICE AND STUDIO
160 SOUTH PARK STREET
PHONES · GARFIELD 5850 · KEARNY 411

Beauty and Character in Every Job We Do

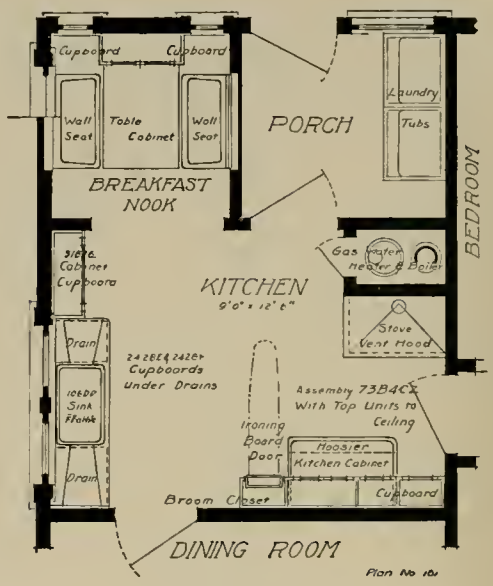
STRABLE
HARDWOOD COMPANY

THE NEW and BETTER BUILDING PAPER

Triple-Sheath

IT IS absolutely WATER PROOF

STRABLE
HARDWOOD COMPANY
G.H. BROWN, PRESIDENT
OAKLAND, CALIFORNIA



When
Planning or writing
Specifications
for
Homes and Apartments
have a copy of
The New
"Architects Handbook"
of Built-In Fixtures
as a reference

Write for your new revised copy

PEERLESS
Built-in Furniture

Manufactured under patents by
BUILT-IN FIXTURE COMPANY
2608 San Pablo Ave. Berkeley, California

BRICK CONSTRUCTION BUREAUS

IT IS reported by the Common Brick Manufacturers Association of America that there are now complete information bureaus upon the use of brick in 16 of the leading cities of the country. Engineers are employed in these 16 groups to help the architect and builder with his problems and to give dependable information and estimates of cost to prospective builders. Other groups are being formed and it is planned to have such an information bureau in every important city in this country and Canada.

* * *

BLEMISH IS NOT A DEFECT

BLUE stain, according to the Research Department of the National Lumber Manufacturers Association is not a defect. In a statement just issued, it says: "By recognizing that blue stain affects lumber only in its appearance, and by accepting blue stained lumber for uses where appearance is not important or, when it is important, where it can be painted or stained, architects and builders will be doing their share to reduce one of the important present economic wastes in lumber distribution."

* * *

ROOFING TILE FASTENER

The Sullivan Roofing Tile Fastener is a new device just being introduced to the building trades by the Planett Manufacturing Company, of Oakland. Made of No. 11 galvanized wire, the tile fastener hooks through the usual nail hole and the other end, pointed for the purpose, is driven directly into the roof sheathing, eliminating wood strips or wire.

The Planett Manufacturing Company also makes furring devices, including Crowe's Furring Staples and Gem Furring Nails. They make practically all the oven slides for gas stoves manufactured on the Pacific Coast.

Another of their products is the Planett All-Wire Ant-Proof Cooler Shelves, which are extremely sanitary, easy to clean, and give complete ant protection. They also manufacture other household and refrigerator shelves.

This company was established in Oakland three years ago and is now doing a very satisfactory business, selling its products all over the United States. M. B. Thrift is president and F. E. Planett, secretary and treasurer.

* * *

It is announced that the firm of Lehmann & Wuehrmann, Architects, El Paso, Texas, has been dissolved. William G. Wuehrmann, A. I. A., will continue practice at the office which was established in 1919, at 505 Two Republics Building, El Paso.

* * *

Long Beach, California, issued 341 building permits during August, totalling $6,026,029 in costs, the highest monthly figure in that city's history.

* * *

Henri Polignac, French architect in Hollywood under special commission to build movie sets, is using face brick generally and is quoted as saying that with the various color tones, it is possible to create practically any effect desired.

* * *

The largest order of its kind on record, according to J. W. Ford, Jr., president of the Bishopric Manufacturing Company, has been placed. It is for a full trainload of composition flooring material. Over 513 tons, or enough to fill eleven 50-ton cars, is being shipped. It will be used in a magnificent new country club being built by a group of wealthy Mexican aristocrats a few hundred miles below the American border.

PROPER LIGHTING

IDEAL lighting of a home or place of business is brought about by attention to detail. And that is our forte. Turn your lighting problems over to us. Our recommendations cost you nothing. We will work out appropriate and beautiful lighting effects—furnish estimates and designs.

Have you seen our de luxe booklet "The Fine Art of Lighting." It is yours for the asking. Telephone or write.

FORVE-PETTEBONE CO.
Lighting Equipment
818 South Figueroa Street
LOS ANGELES

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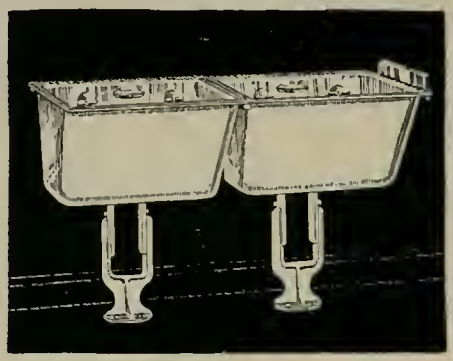

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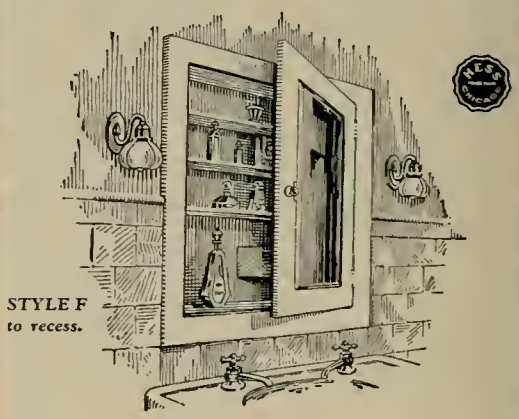

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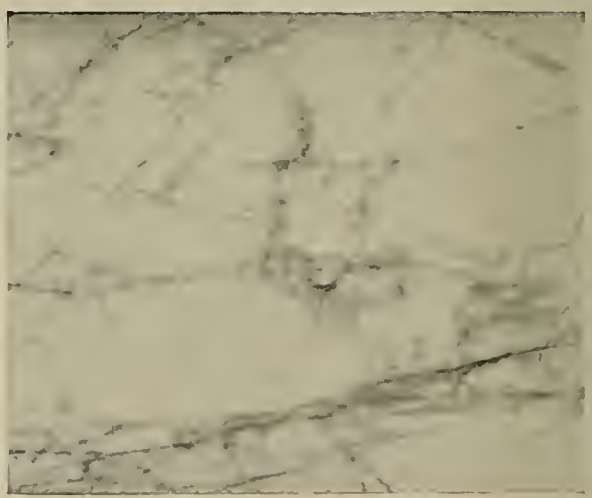

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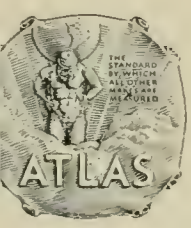

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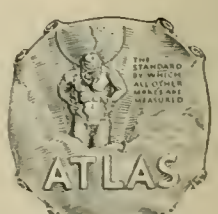

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VOLUME XXVIII · SAN FRANCISCO AND LOS ANGELES · NOVEMBER · 1925 · NUMBER FIVE

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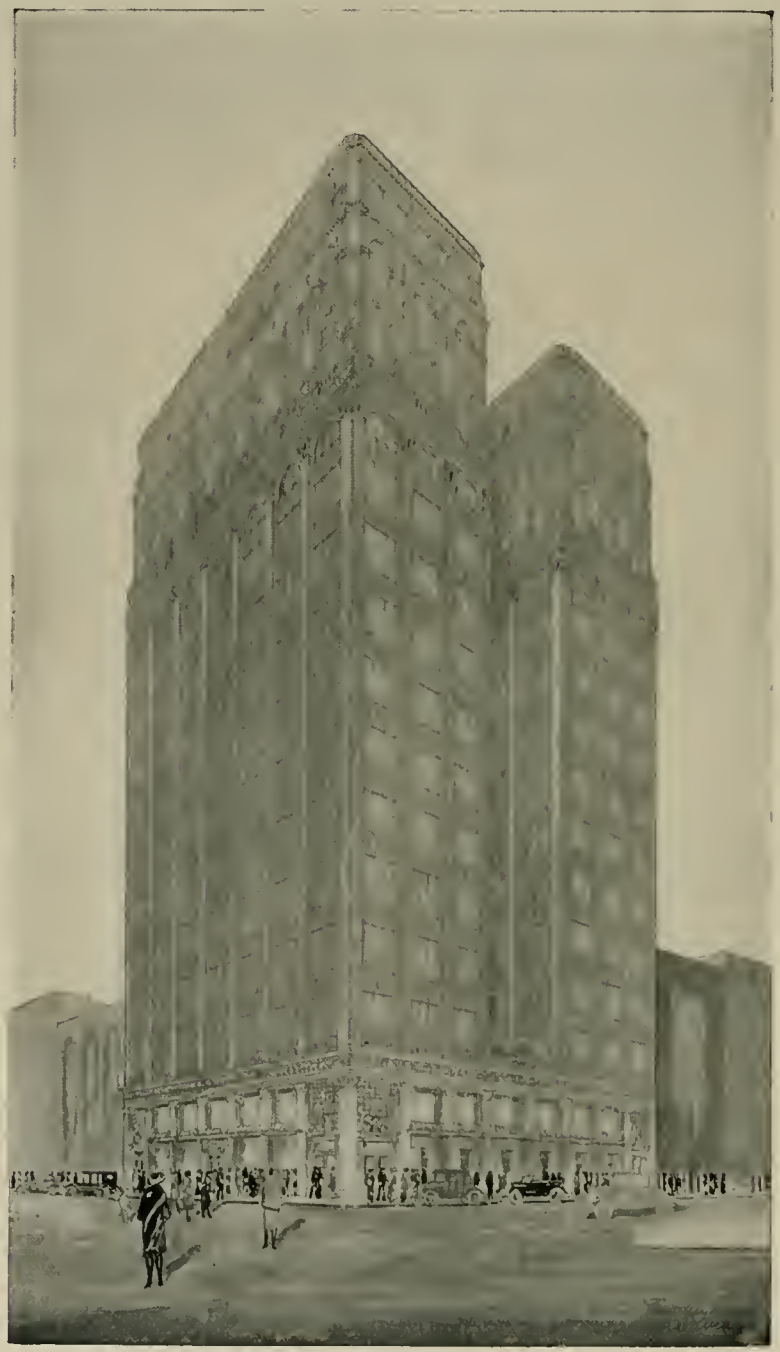

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VOLUME XXVIII · SAN FRANCISCO AND LOS ANGELES · NOVEMBER, 1925 · NUMBER FIVE

RESIDENCE OF MRS. ELISE HODGES, SANTA BARBARA, CALIFORNIA

THE JEWEL OF ARCHITECTURAL CONSISTENCY

[BY HARRIS ALLEN, A. I. A.]

WITH but a single exception, the illustrations of Soule, Murphy and Hastings' work here shown are conceived in the spirit of "Mediterranean architecture" which is so appropriate for Santa Barbara, and which the public-spirited leaders of that community are endeavoring, with considerable success, to have generally adopted in the work of reconstruction now well started.

Even in that exception, the well-known residence of Mr. F. L. Baxter (so charming that it received a gold medal award from the Southern California Chapter of the Institute), we find the interior treatment distinctly Spanish in type, and by no means inharmonious with its envelope, French though it be. The simplicity, vigor and picturesqueness of its farmhouse prototype are delightfully reproduced; it must have been fun to build it, and it must be very pleasant to live in.

So much for a digression from type which is surely pardonable from any standpoint. The rest of these buildings vary only in degree. Some are irregular and informal, some carefully balanced, dignified; through all the compositions runs a spirit of robustness, a sturdy substantiality that marks the work of this firm with a distinct character.

Take their commercial buildings. It is not always easy to convince an owner that a structure intended for business should have any apparent structural stability. To them, the ideal shop is a roof floating over acres of plate glass. Mr. Soule

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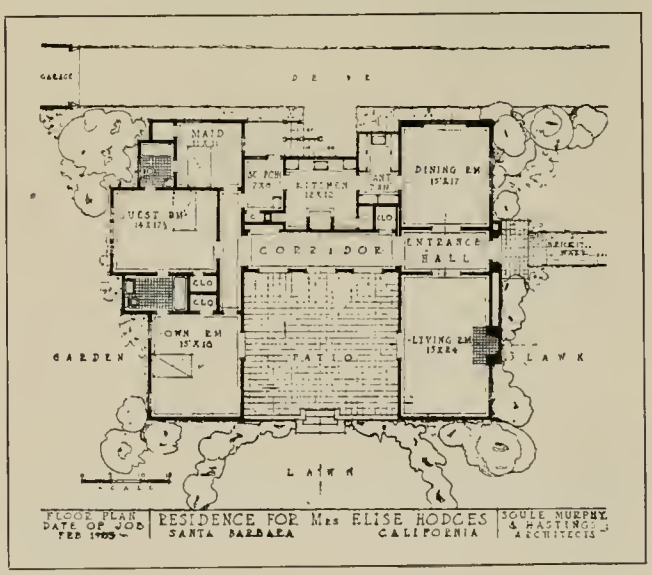

SANTA BARBARA CONSTRUCTION LESSONS

III

DESIGNING AGAINST EARTHQUAKES

[BY DR. BAILEY WILLIS, STANFORD UNIVERSITY]
President Seismological Society of America

THE Santa Barbara earthquake has called attention to various defects of architectural design as well as to those of structural weakness. The architect may and in certain cases did predetermine the failure of the building in the accepted sketch of the ground plan. (Arlington Hotel.) In other locations he did not recognize the dangerous conditions inherent in an unavoidable plan and did not provide strength to oppose them. (San Marcus building.) By contrast, in certain examples we see that the simplicity of the ground plan and the conditions of construction imposed by the purpose of the structure led directly to a safe type (U. S. Postoffice).

To many it may be a new thought that there exists the possibility of foreseeing how an earthquake will act on a structure. Our efforts to do so will no doubt be advanced by future studies. But even so we can now arrive at suggestions that are not without value. Let us see how far we can get with our present understanding of the origin and nature of earthquake vibrations.

Let ABCD represent a portion of a fault plane underground and let O be a point on that plane from which an earthquake impulse starts in the direction OP. Let EFGH represent the foundation of a structure so situated that the impulse strikes it at the point P. Then the effect on the structure will vary according to the angle at which the elastic impulse of the shock impinges on it. At right angles to the wall the full force of the blow will be experienced. At an oblique angle the effect will be partial, being limited to that of components of the initial force, tending to produce shear or torsion.

A single ray of vibrations is in an actual earthquake only one of an indefinite number, starting from innumerable points on the area of the fault plane, many square miles in extent. Mathematically seismologists distinguish a definite focal center, but we are here dealing with the vibrations that radiate from the fault which acts as a sounding board. Moreover from every point of such a plane the rays diverge in every direction.

The effect is to set the solid rock vibrating according to a very complex system of waves, crossing one another in all directions, canceling one another where crest and

[Continued on page 47]

EARTHQUAKE-RESISTING FOUNDATIONS

[BY G. SIACCI, CIVIL ENGINEER, AND EDWARD GLASS, ARCHITECT]

EDITOR'S NOTE: The authors of the following article, Messrs. G. Siacci, an Australian Engineer, graduated from the University of Rome, and Edward Glass, Architect, from the University of Pennsylvania, have both had extensive experience with buildings in earthquake countries. The great bulk of work carried out by Mr. Siacci, as Consulting Engineer in Egypt, Australia and New Zealand, made him known as an expert in foundations in difficult soil.

Mr. Glass, in association with Mr. Thomas Smith, carried forward as Architects considerable earthquake resisting construction in Guatemala.

THE effect produced by an earthquake is in direct relation with the acceleration of the horizontal movement, which is a movement of short duration, of masses of earth going and coming very rapidly in one main direction. Such directions vary from one moment to another and from place to place according to the geological structure of the soil. In some cases the direction is not quite horizontal, but emerges by a slight angle with the horizon. In such cases there is a vertical component, which, however, is of no importance when compared with the main action of the horizontal movement.

There are sometimes earth upheavals occurring along lines of weak resistance but it is a well-known fact that the undulatory character of the waves is primarily horizontal. An idea of such waves may be had by imagining a basin full of water when shaken. The crests of the water waves may be compared to the upheavals of the earth.

It is generally well-known how the earthquake phenomenon manifests itself. It begins with tremors resulting from distant waves traveling very fast from great depths. The velocity of the vibrations of these waves increases as they come up to the surface.

It is evident that the shocks on a building situated in the seismic area are first received by the foundation, thence transmitted to the building. It follows that the chances of safety for a building depends, in the first instance, on the resting capacity of the foundation to stand the first and subsequent shocks. It is clear then that foundations should not only be designed to distribute the load upon the ground. They must have also resisting capacities to lateral shocks. Better than resisting, they should be able to *absorb* shocks. In fact, if shocks could be absorbed like in automobiles, buildings would be totally immune from earthquake disturbances.

The kind of foundation we have imagined that would, in our opinion, answer the above requirements is a *raft of reinforced concrete*. Its structure would be like that of a multiple and geometrical honeycomb with upright truncated cylindrical cells from 3 to 6 feet in diameter and from 3 to 9 feet high, measured outside the two horizontal slabs. These slabs are to be reinforced with wire nets placed in two directions. Their thickness would vary according to the upward and downward pressures. The shell of each cell or ribs of the structure would be 8 inches thick at the base and 4 inches at the top. Their reinforcement would be both vertical and spiral.

The cavity would be filled with sand graded in such a manner as to reduce the voids in the sand to a practically irreducible minimum.

We claim that this type of structure will realize not only great economical advantages as a footing for build-

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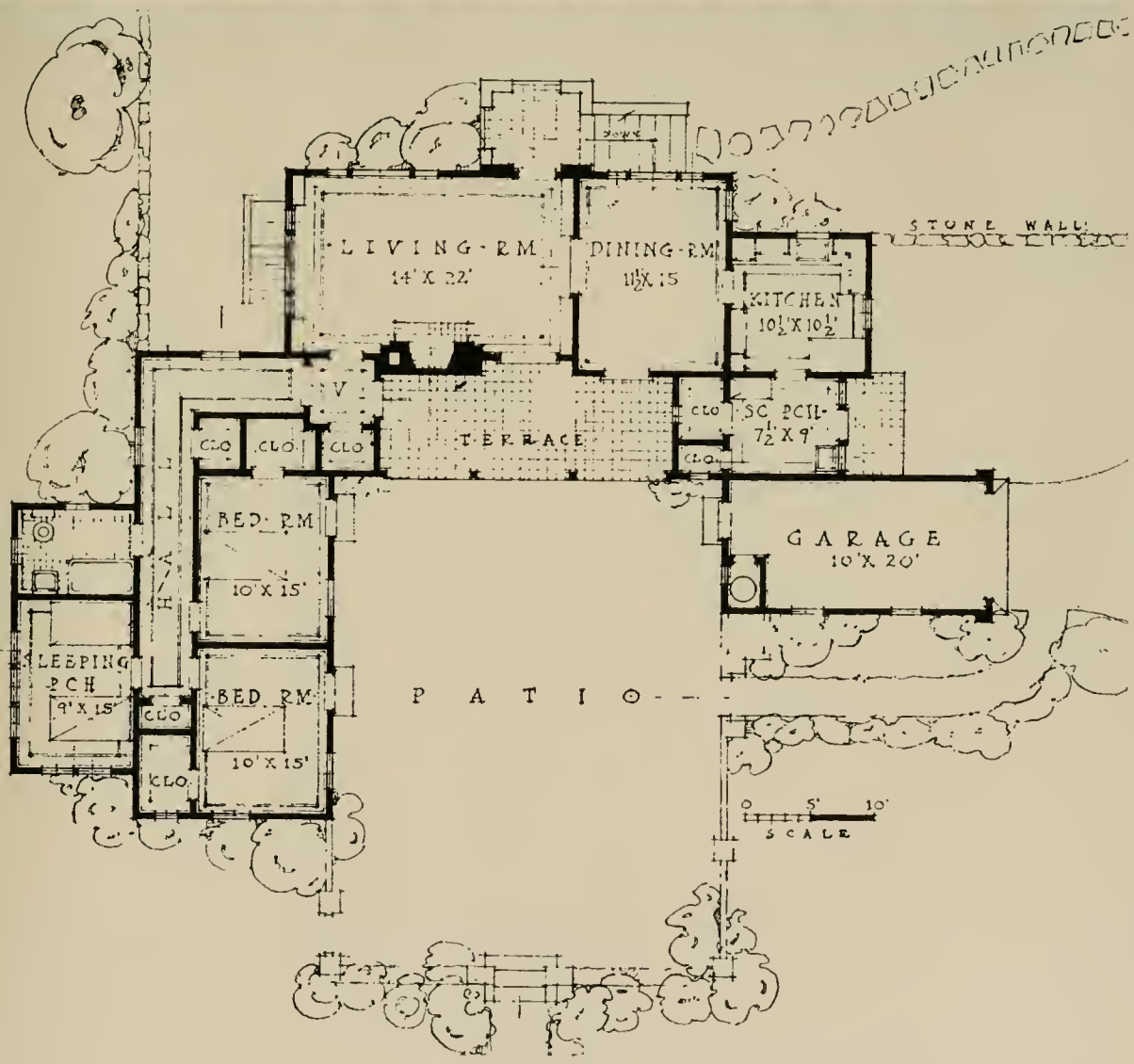

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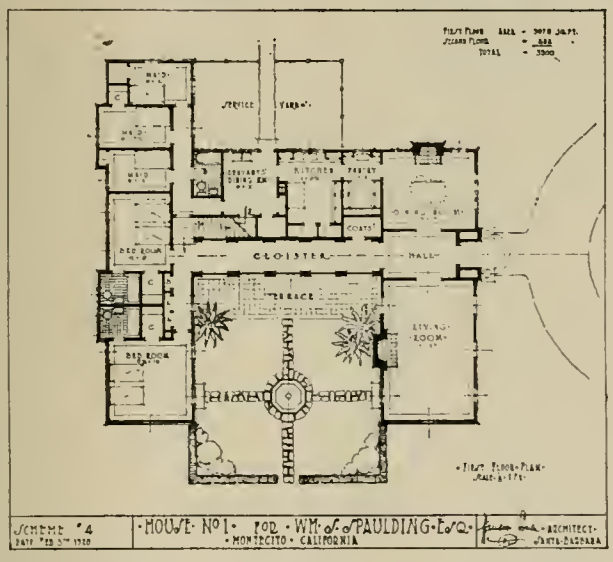

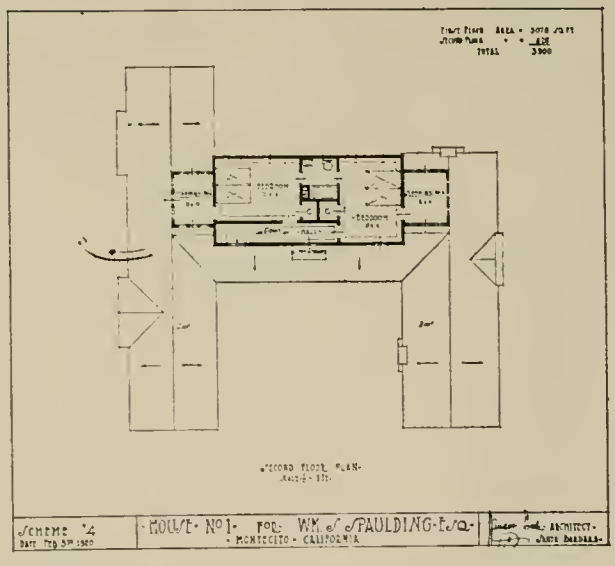

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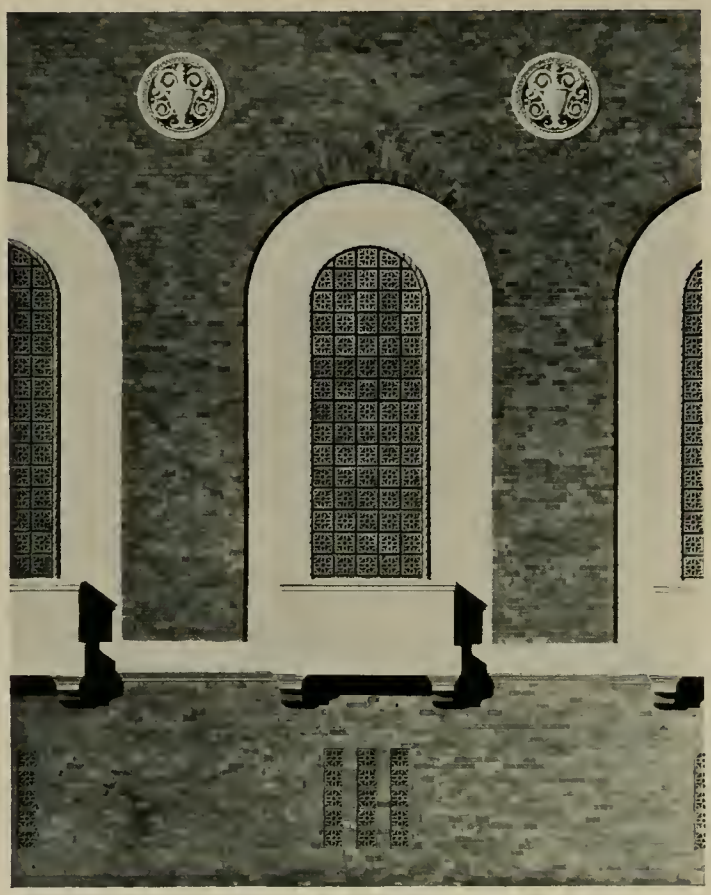

Detail Brick Wall, Senator Theatre, Sacramento

Leonard F. Starks, Architect

Mathews Construction Co., Contractors

This Brick ruffled on broad side

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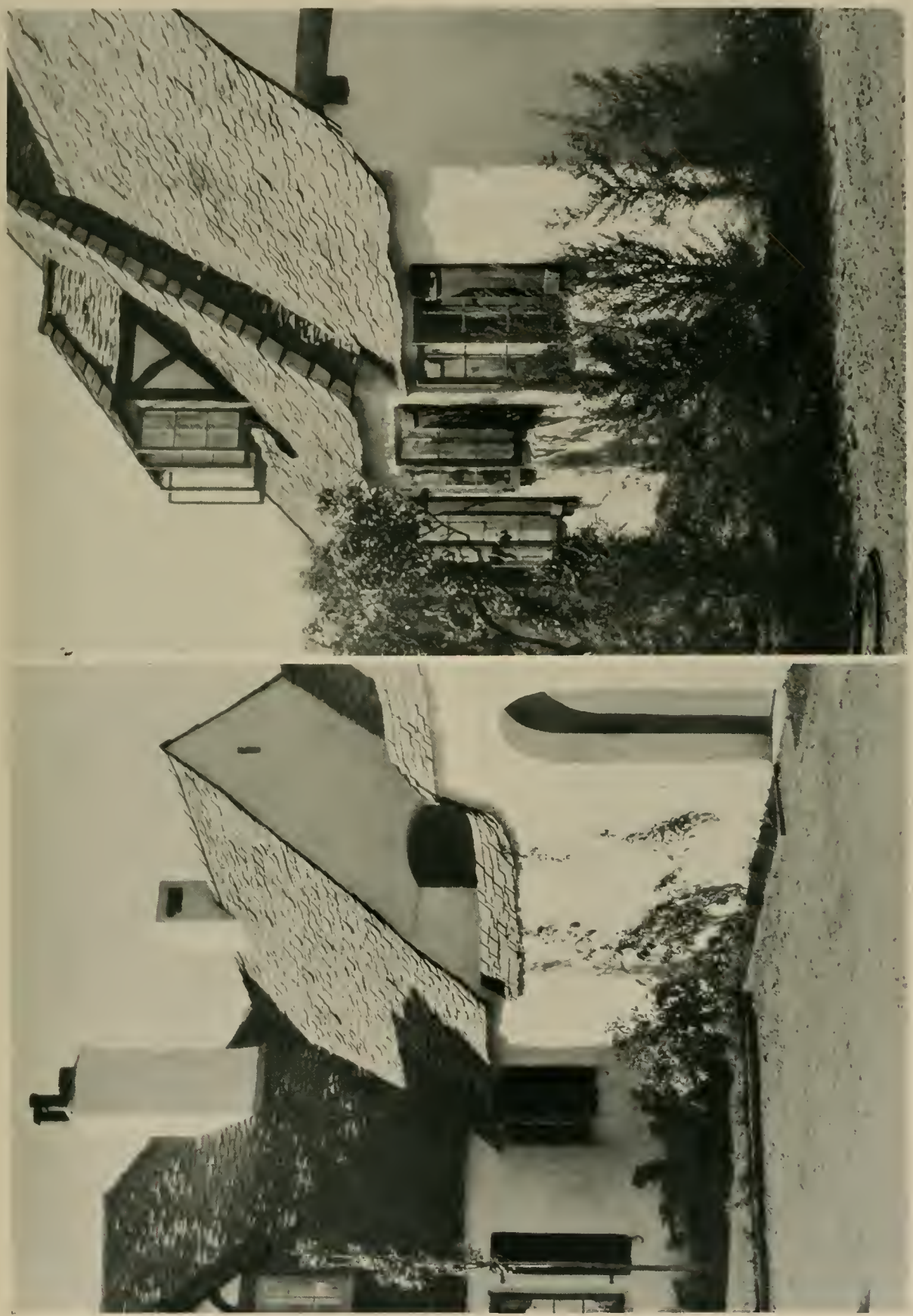

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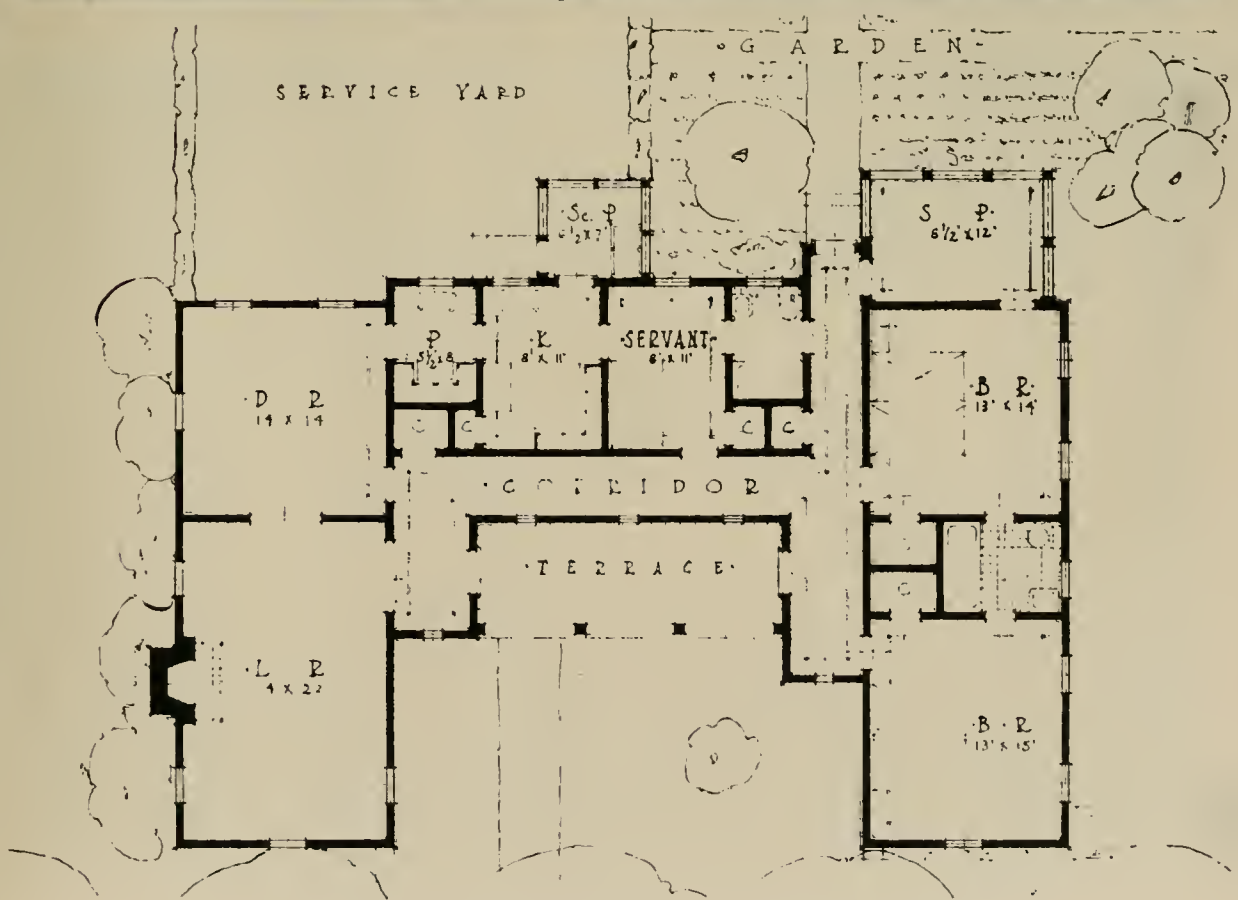

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Henry Raeder, Architect, N. Max Dunning and George C. Nimmons & Co., Associates

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FIRE DESTROYS SEVERAL HOMES
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Mother Tries to Save Four Children and Dies With Them
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Architect Back from Trip to Europe
Declares Better Types Are Found Here
Embody Best Features of Foreign Design
FIRE RAZES TWO WAUKENA STORES; LOSS IS $20,000
Tulare County Town Unable To Halt Flames Due To Lack Of Equipment
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—that could have been prevented
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FIRE RAZES INN NORTH OF TOWN
Spectacular Night Blaze Destroys Place at Highway Corner
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FIRE RAZES HOUSE IN REDWOOD CITY; NO ONE IS INJURED
OLD SCHRADER HOME PREY OF FIRE YESTERDAY
TWO HOMES BURN
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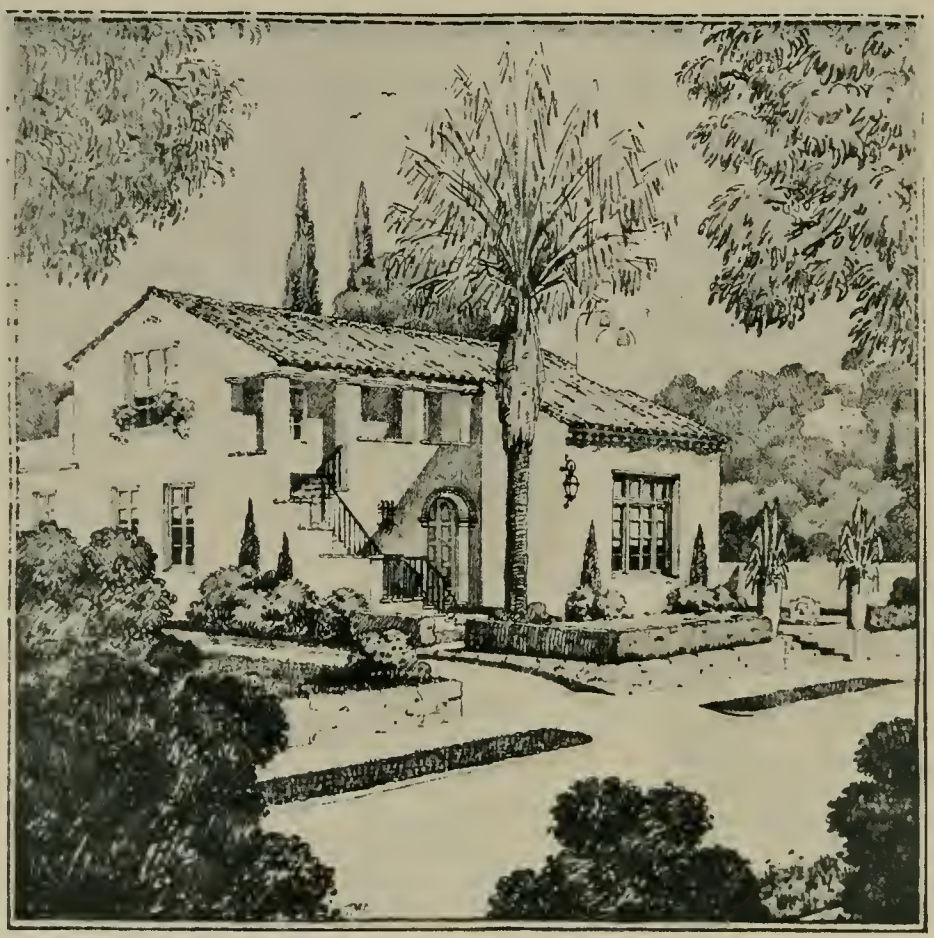
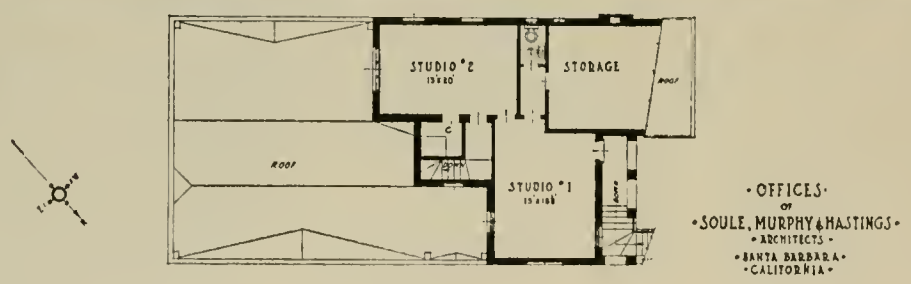
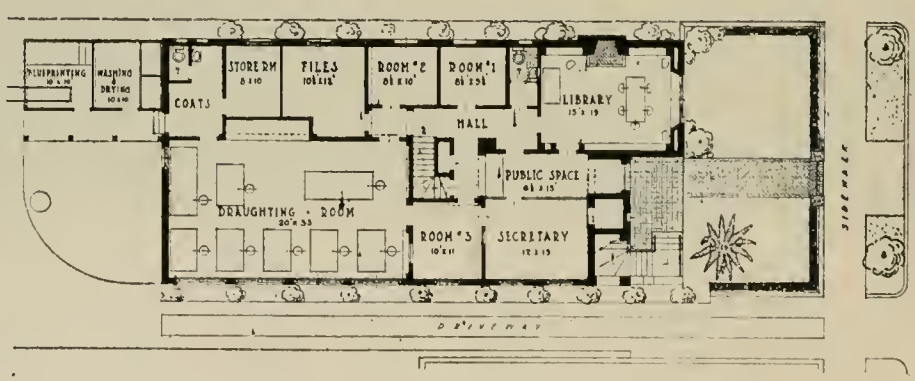




·SECOND·FLOOR·PLAN·



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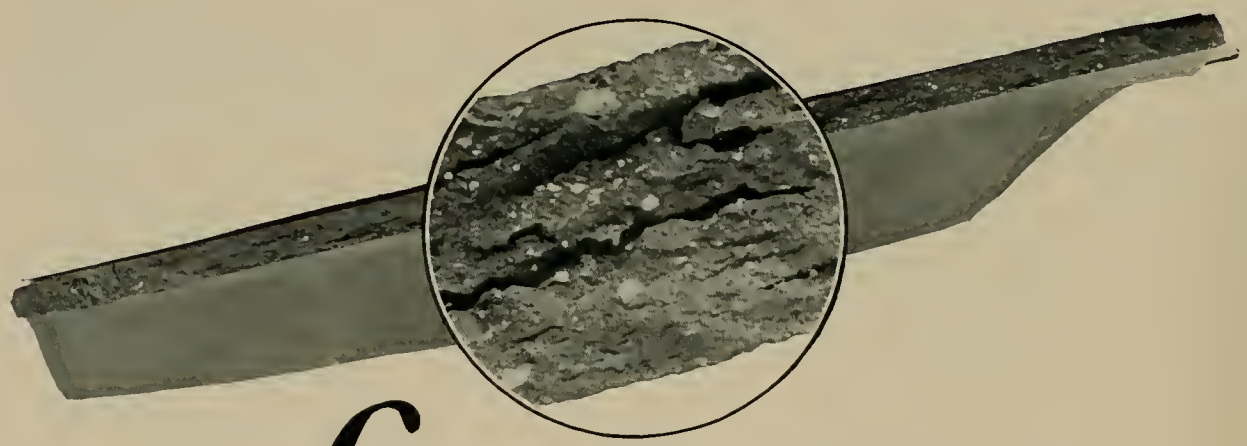
OFFICES OF SOULE, MURPHY AND HASTINGS, ARCHITECTS, SANTA BARBARA, CALIFORNIA



Laminations
-the sign of inferior tile

AT a superficial glance all roofing tile may look pretty much alike. But there are vital differences that do not always show on the surface. It is necessary to break a tile and see how it is made in order to judge its true worth as a roofing material.

Laminations are caused by defective manufacture in which the center of the plastic clay column moves faster than the sides. This gives a finished product built up of layers with pockets and air spaces between, giving a ware inherently weak and porous.

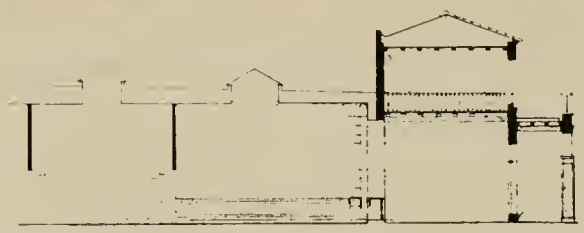
We guarantee each and every tile of our manufacture to be free from laminations and blisters.

Simons *Spanish Tile*

SIMONS BRICK COMPANY · LOS ANGELES · WALTER R. SIMONS, PRES. AND GENL. MGR.

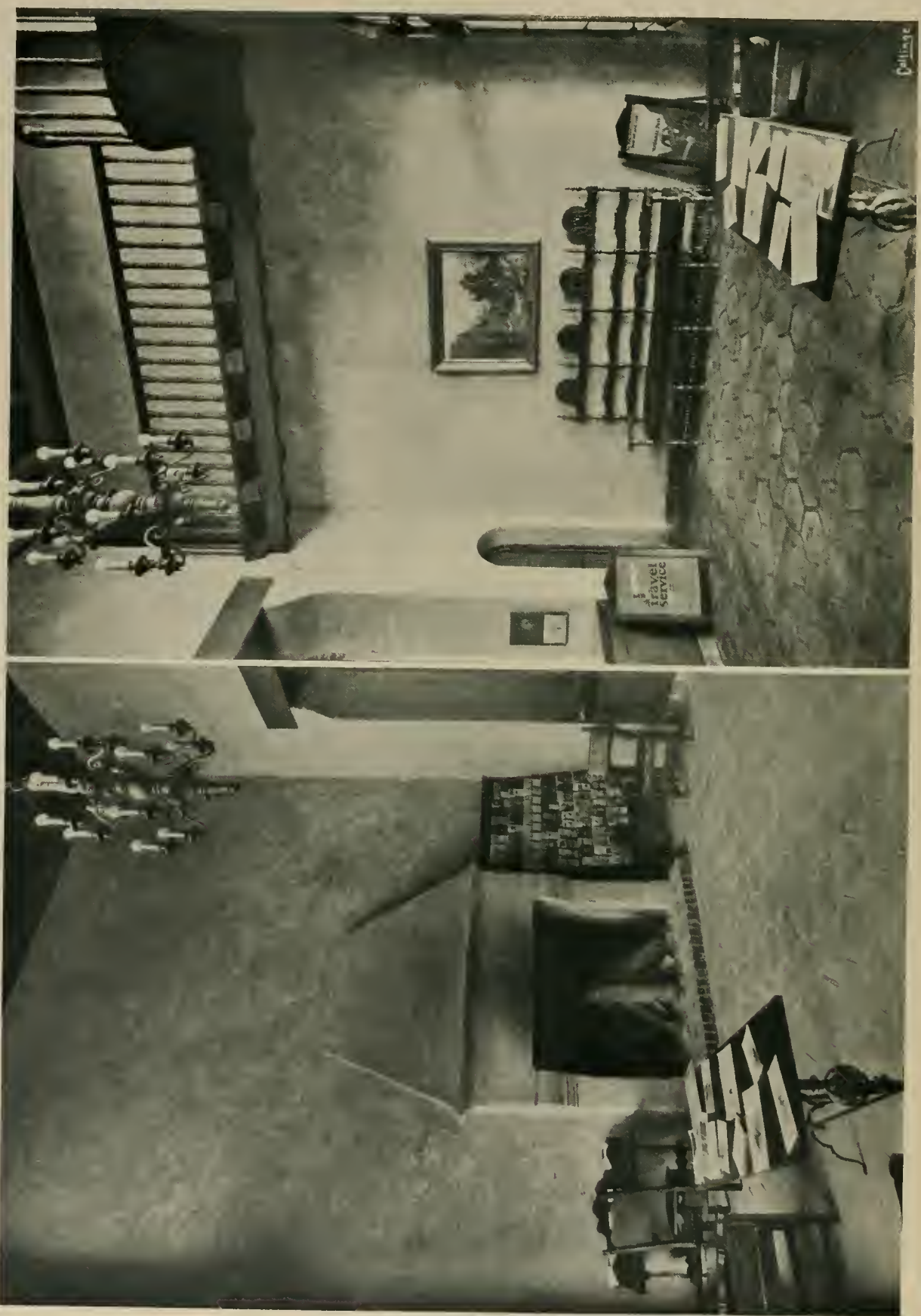
ALTERATIONS AT NO 915 STATE ST
FOR SANTA FE RAILWAY CO
SANTA BARBARA CALIFORNIA

SOULE MURPHY & HASTINGS
ARCHITECTS



SECTION

SANTA FE TICKET OFFICE, SANTA BARBARA, CALIFORNIA
SOULE, MURPHY AND HASTINGS, ARCHITECTS



INTERIORS, SANTA FE TICKET OFFICE, SANTA BARBARA, CALIFORNIA. SOULE, MURPHY AND HASTINGS, ARCHITECTS

THE F. P. KNOTT STORES, SANTA BARBARA, CALIFORNIA. SOULE, MURPHY AND HASTINGS, ARCHITECTS

Colors *of* France

Pierpont & Walter S. Davis, Architects, are the creators of this delightful bit of French architecture. The French Village, at Cahuenga and Highland Avenues, is finished in California Stucco.

CALIFORNIA STUCCO is consistently first and final choice where variety and permanency of coloring are important. A twentieth century renaissance in the architecture of all nations is possible with California Stucco. It gives designer and contractor alike a new confidence in stucco construction and positive control over the elements, for California Stucco *endures*. There is no stucco more universally used by the leaders in the building world. California Stucco is the by-word for first grade stucco construction from coast to coast. Month by month stucco yardage is increased—the demand for stucco grows—largely due to our development work in the interests of plasterers who use California Stucco. Our laboratories are continually striving for new textures and tints while California Stucco applied years ago continues to build confidence in its performance in every type of construction. This is in-built quality that cannot be sacrificed by a single bag of inferior product. Each bag of California Stucco is perfect stucco insurance. Eliminate guesswork in stucco results and build forever with California Stucco.

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PHILADELPHIA, PA.
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CAMBRIDGE, MASS.
California Stucco Products Co. of New England
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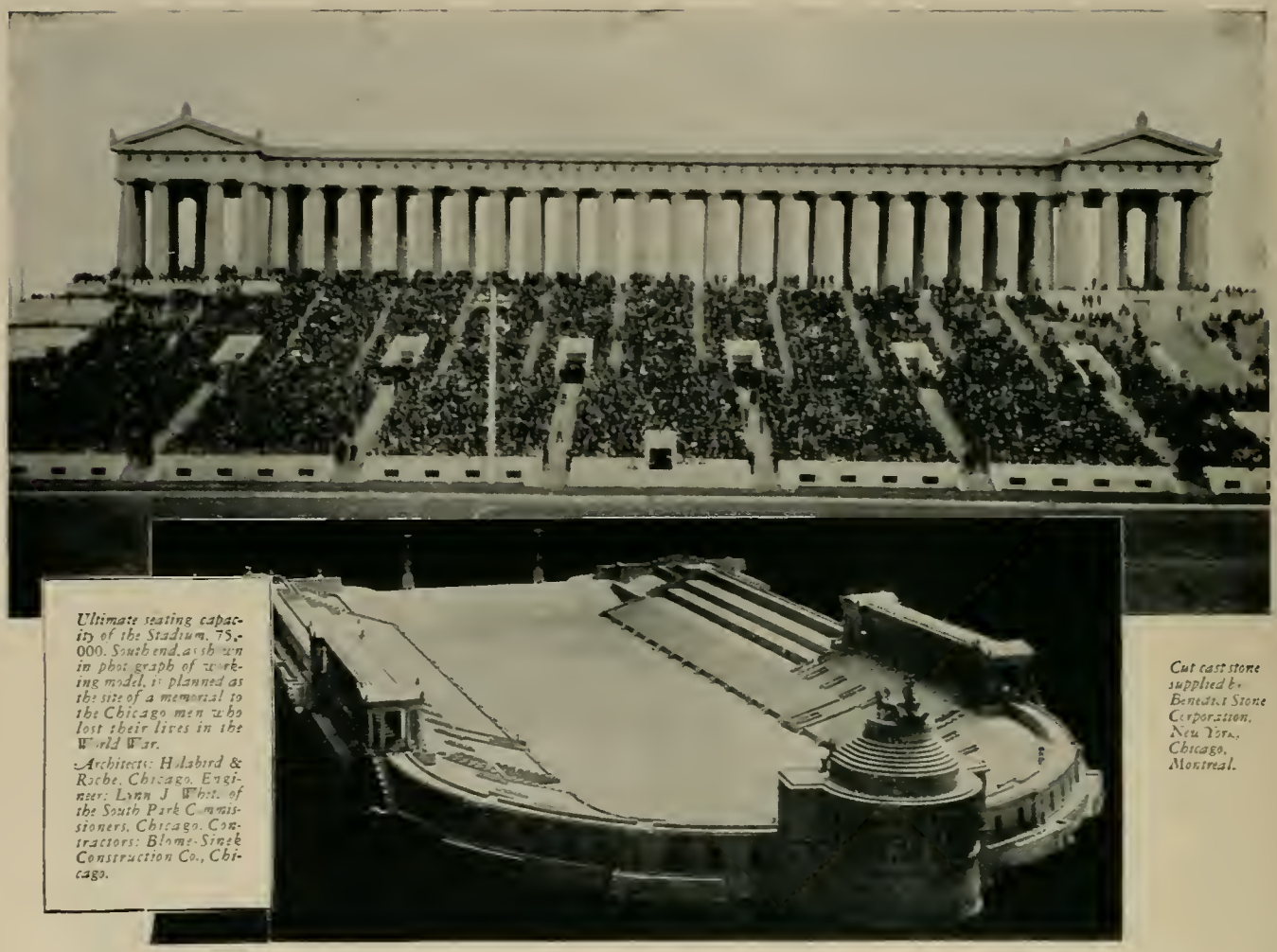
PORTLAND, ORE.
California Stucco Co. of Oregon
210 Thompson St.

ST. LOUIS, MO.
St. Louis Material & Supply Co.
314 North Fourth St.

CASTLE SHANNON, PA.
Cretestone Builders' Supply Co.
Box 555

CHATTANOOGA, TENN.
Dixie Concrete Products Company
1013 James Bldg.

ROOSEVELT SCHOOL, SANTA BARBARA, CALIFORNIA. SOULE, MURPHY AND HASTINGS, ARCHITECTS



Ultimate seating capacity of the Stadium, 75,000. South end, as shown in photograph of working model, is planned as the site of a memorial to the Chicago men who lost their lives in the World War.

Architects: Holabird & Roche, Chicago. Engineer: Lynn J. Whitt, of the South Park Commissioners, Chicago. Contractors: Blome-Sinek Construction Co., Chicago.

Cut cast stone supplied by Bedford Stone Corporation, New York, Chicago, Montreal.

Ancient Greece in Modern Concrete

To those who still believe that the architectural beauty of the ancients can be expressed only in traditional materials, Grant Park Stadium, Chicago, will be a revelation.

This monumental structure takes you back to "the glory that was Greece." And it is done entirely in concrete. This includes the columns and other exterior architectural details, all of which are of cut cast stone. Thus beauty, as well as construction, is made permanent.

Grant Park Stadium is only one of a great variety of structures that impressively demonstrate the wide range of adaptability concrete offers to the architect—a range not within the possibilities of any other material.

* * *

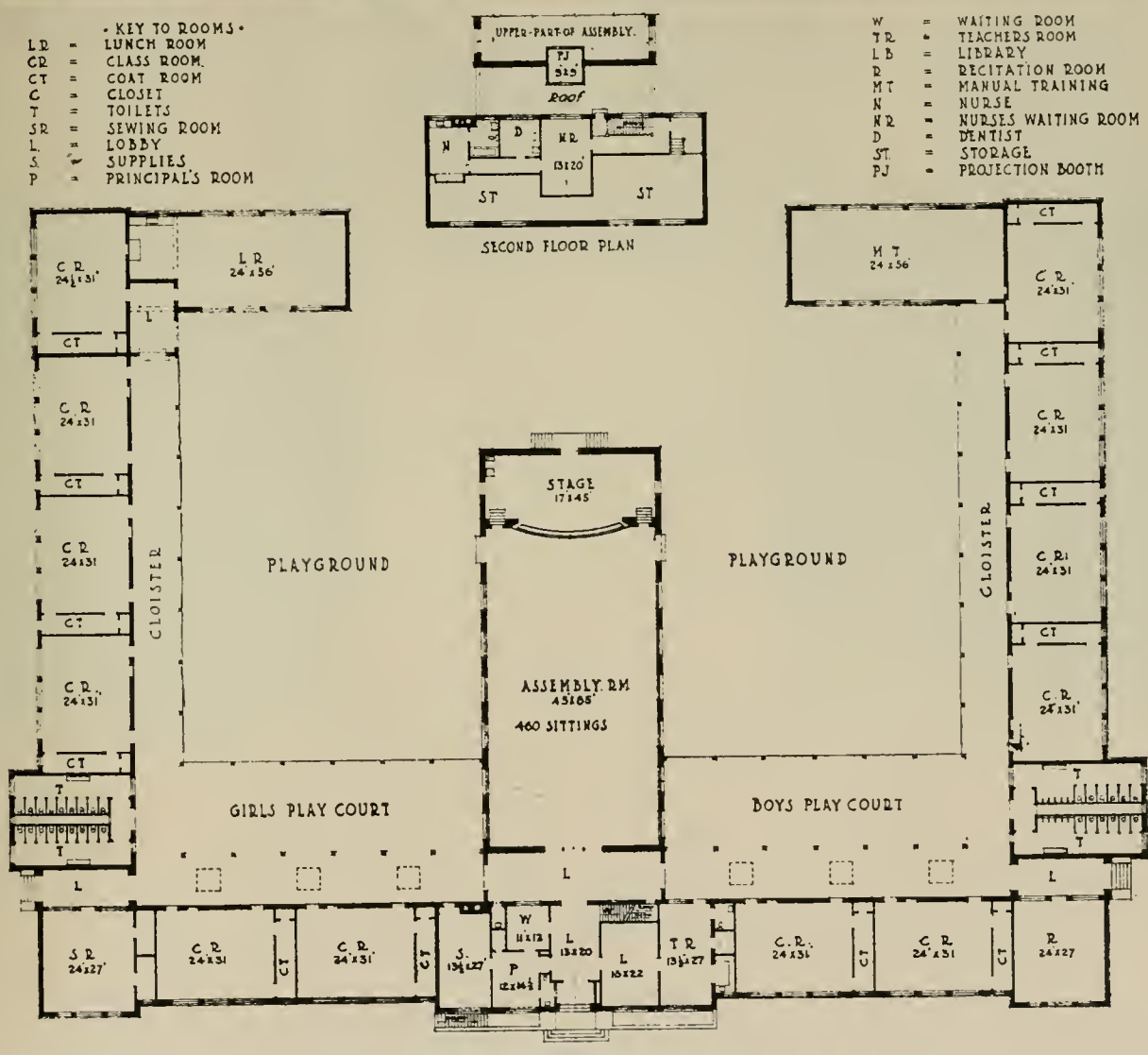
If you are interested in receiving additional data on concrete in stadium construction, address the nearest office listed below. Ask for leaflets S-112 and S-104.

PORTLAND CEMENT ASSOCIATION

A National Organization to Improve and Extend the Uses of Concrete

	BOSTON	COLUMBUS	DETROIT	LOS ANGELES	NEW ORLEANS	PHILADELPHIA		
		DALLAS	INDIANAPOLIS	MILWAUKEE	NEW YORK	PITTSBURGH	SAN FRANCISCO	
ATLANTA	CHARLOTTE, N. C.	DENVER	JACKSONVILLE	MINNEAPOLIS	OKLAHOMA CITY	PORTLAND, OREG.	SEATTLE	VANCOUVER, B. C.
BIRMINGHAM	CHICAGO	DES MOINES	KANSAS CITY	NASHVILLE	PARKERSBURG	SALT LAKE CITY	ST. LOUIS	WASHINGTON, D. C.

Our Booklets are sent free in the United States, Canada and Cuba only



FRANKLIN SCHOOL, SANTA BARBARA, CALIFORNIA. SOULE, MURPHY AND HASTINGS, ARCHITECTS

Perma-Light Wall Finishes

WERE USED THROUGHOUT in all the above architectural landmarks recently erected, with the exception of eight floors in the Pacific Gas and Electric Company's Building (which were divided among several other makes).

MADE EXCLUSIVELY BY

HILL, HUBBELL & COMPANY

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STUDIES FOR TREATMENT OF STATE STREET (AVENIDA ESTADA), SANTA BARBARA, CALIFORNIA
PLANS AND PLANTING COMMITTEE

BUTTRESS PLASTER LATH

Makes Walls and Ceilings of Enduring Charm

To be sure of securing walls and ceilings which, by their flawless beauty and charm, emphasize the perfection of a home, it is necessary to have the plastering done over a strong base which will not absorb moisture, swell, crack, or buckle.

The appearance of the finished interior depends largely on the skill of the plasterer. Therefore he should not be handicapped by a poor base to work on.

Buttress Plaster Lath is made of gypsum rock plaster, compressed for strength between two sheets of tough paper. This strong "solid" lath provides an ideal plastering base and assures walls and ceilings that are insulators against heat and cold, practically sound-proof, and 100 per cent more fire-resistive than wood lath and plaster construction.

Prevents Unsightly Cracks and Broken Plaster

Because it is "cured" in the manufacturing process, Buttress Plaster Lath does not buckle nor shrink after being applied. Its use, therefore, prevents the appearance of ugly plaster cracks in the walls, ceilings and corners. Nor will plaster applied to this material leave a spotted surface, even in the driest weather. Specify it on your next job and note the beauty of the finished work.

SOLD BY ALL BUILDING MATERIAL DEALERS

Write for Free Sample and Descriptive Circular About Buttress Plaster Lath

BUTTRESS B PLASTER LATH

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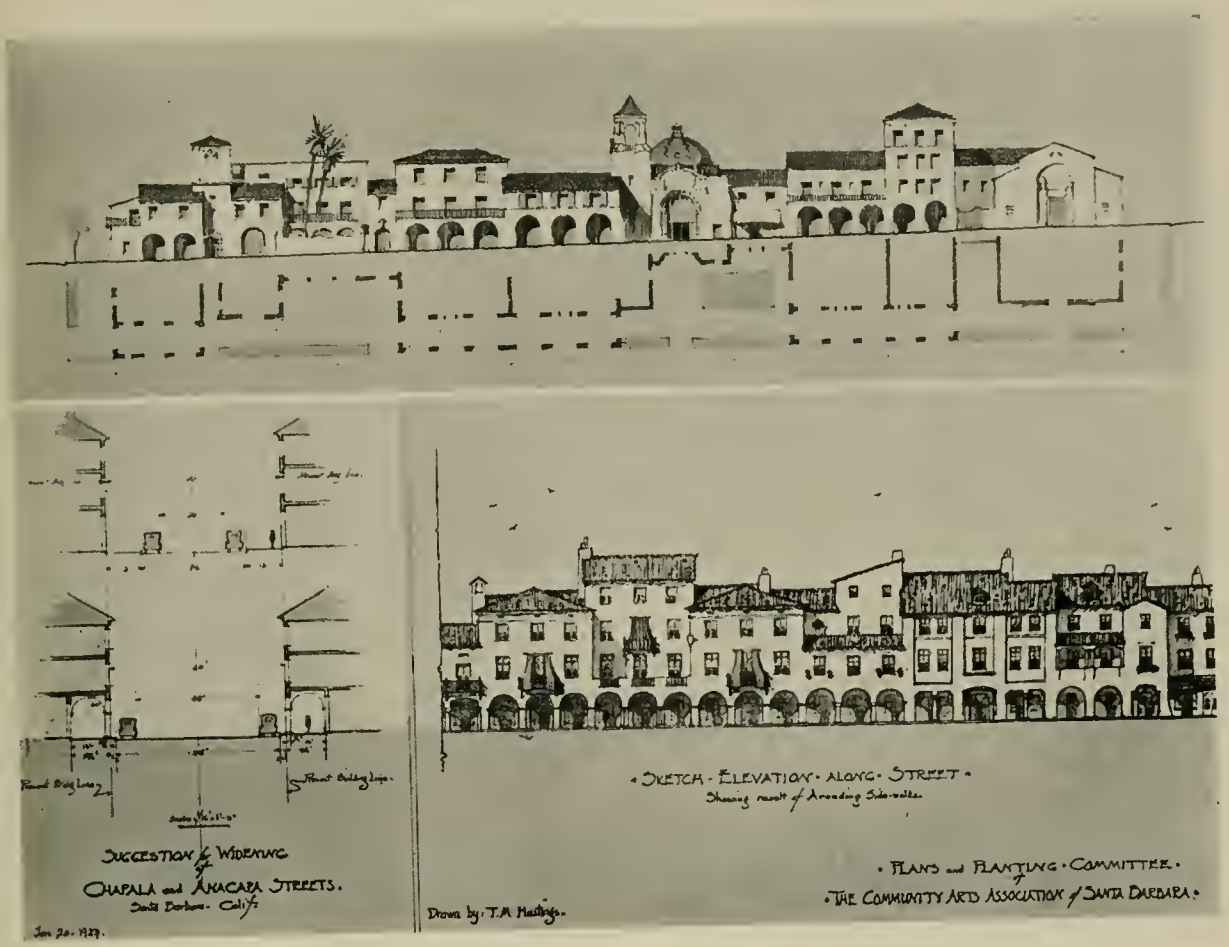
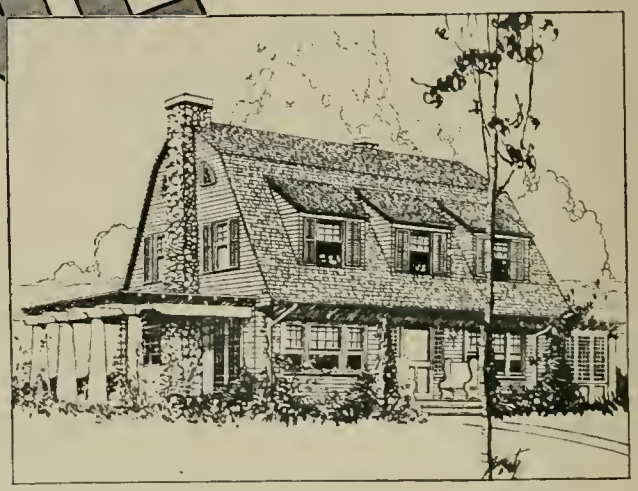

Suggestion for Widening
of
Chapala and Anacapa Streets.
Santa Barbara. Calif.
Jan 20. 1929.
Sketch - Elevation - along - Street -
Showing result of Arcading Side-walks
Drawn by T.A. Hastings.
- Plans and Planting - Committee -
of
- The Community Arts Association of Santa Barbara -

STUDIES FOR TREATMENT OF SANTA BARBARA STREETS. PLANS AND PLANTING COMMITTEE

California PINE

California White Pine (trade name)

California Sugar Pine



Sidings that look well and "stay put"

THE HOUSE with California Pine siding stands as a permanent display of the architect's good judgment.

Siding of California Pine, not only looks well to start with, but *holds* its shape, lays flat without warping or end-shrinking, twisting or splitting. That is because of the remarkable cellular construction of California Pine, and its susceptibility to perfect seasoning.

Builders and carpenters, likewise welcome the specification of California Pine siding. The builder, because this siding is obtainable in all the various forms, of standard widths and lengths—the carpenter, because California Pine siding is so easy to cut, fit and nail securely to the sheathing. All of which makes for good workmanship without waste of time.

Then, as to painting—this light-colored, soft pine is easy to paint. The brush moves along readily while the paint flows evenly and spreads smoothly. California Pine holds paint—the coat *stays* smooth, because of freedom from pitch and grain-raising tendencies.

Carpenters like California Pine siding because it's easy to cut and fit, and makes for good workmanship.

Cork-like texture holds nails tightly and prevents splitting even with nails driven close to edge or end.

Paint flows evenly and spreads smoothly on California Pine. It *holds* paint well and the coat stays smooth.

If you have not received a set of our Information Sheets on California Pine, let us send them to you. You are also invited to correspond with our Wood Technologist, formerly with the U.S. Government Forest Products Laboratory, at Madison, Wisconsin, and now connected with this association.

California White and Sugar Pine Manufacturers Association

685 Call Building · San Francisco

Also producers of CALIFORNIA WHITE FIR · CALIFORNIA DOUGLAS FIR · CALIFORNIA INCENSE CEDAR

20

·EDITORIAL·

What Price Advertising Glory?

SPEAKING to a business club recently, the representative of a large advertising agency stated that out of one billion dollars spent this year in advertising, half would be wasted.

That wasted wealth about equals our annual fire loss. It is of too much consequence to be forgotten—to be ridiculed—to be condoned. What proportion of it goes into casual, spasmodic "special editions" in connection with the building industry which serve no purpose but to flatter someone's vanity and which hardly ever succeed in that, since they are seldom well done, can only be guessed at.

Such an amount put back into the factories for the improvement of conditions and service and quality, or put into intelligent and truthful spread of real information to consumers, would be of incalculable benefit to the country.

Hopeless as individual protest or action may seem, it is an obvious obligation, and must have a cumulative effect. As far as this journal is concerned, this is our creed; we believe:

That an advertisement should be truthful.

That it should give or offer definite, accurate information concerning:

1. What the article or service is.
2. How it is used or performed.
3. Where it has been used or performed.
4. Scientific or official data as to merit.
5. Latest improvements or devices.

That it should be attractive in appearance, concise and easily read.

That a journal should not knowingly publish the advertisement of any firm or person unworthy of patronage.

On the receiving end of the message, we may add, we believe the reader should appreciate the effort made to assist him to an intelligent choice of materials and workmanship, and should cooperate by approval or criticism. Constructive comments are very welcome.

* * *

The Architect and the Earthquake

DR. BAILEY WILLIS of Stanford University, president of the Seismological Society of America, has been jocularly called a "wizard" because he managed to be "present in person" when the earthquake visited Santa Barbara last June. However that may be, it was a fortunate circumstance that this thoughtful scientist should be on the ground to add first-hand observations to the years he has devoted to a study of seismic disturbances. And it is fortunate, too, that Dr. Willis is not only a profound student but has the ability and the will to express himself clearly. We believe that every architect will find the article by Dr. Willis, "Designing Against Earthquakes," in this issue of real value. For our part, we feel complimented, indeed, that this distinguished scientist should choose the PACIFIC COAST ARCHITECT as the medium in which to convey his thoughtful paper to the profession.

* * *

A European Pilgrimage

ARCHITECTS and appreciative laymen—not such rare birds as some architects think—will be interested in the tour to be conducted by Albert Kelsey, F. A. I. A. The record of Mr. Kelsey as an architect and educator, his service to the Institute, his personal charm, have made him well known to the profession. The manner in which he proposes to lead this pilgrimage is unique and stimulating to the imagination.

"To revive the lost art of conversation, by conducting a series of causeries suggested by what we are to see . . . I must make the old familiar 'high spots' more interesting than they have ever been before. After that I can conduct to new and unfamiliar places in a spirit of adventure. . . . A leisurely, dilettanté tour for those interested in the rare, the precious and the beautiful; and especially for those who will delight in taking part in good conversation amid inspiring surroundings."

Starting from New York, February 25, North Africa, Sicily, Italy and France will be visited, reaching New York again May 25. All arrangements will be made by the Temple Tours offices.

* * *

Opinions Are Welcomed

AMONG letters we received in connection with the series of "Construction Lessons from Santa Barbara" was one from Mr. Edward Glass, an architect of high standing in San Francisco, in which he expressed some divergence from the opinions of one of our contributors. An answer was sent, telling him that if he cared to put his ideas into form for publication, we should be glad to give them space. The pages of this journal are open to any discussion tending to the good of the profession and to the improvement of building construction. The article giving his views was prepared by Mr. Glass, is printed in this issue and will be found well worth serious consideration.

Ask the nearest building material dealer for Booklet on Plastite, also complete plans and specifications for swimming pools and reservoirs.

"Let it rain—let it pour!"

THE Plastite house is waterproof. No gale can drive the water through its dense, hard walls. Neither cold nor heat can affect it. Once put in place, Plastite is *there to stay!* The wall is in reality a slab of watertite, reinforced concrete.

Plastite protects permanently—because it grows harder, stronger, more watertite, as the years go on. Plastite meets favor with plasterers because it mixes and trowels so easily, and cures firm and uniformly, without "craze" cracks.

Architects may specify Plastite with the certain knowledge that its use means complete satisfaction to the owner.

Our illustrated magazine, "PLASTITE PROGRESS," *will be sent on request.*

RIVERSIDE PORTLAND CEMENT CO.

724 So. SPRING STREET LOS ANGELES TRINITY 5951

SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

MONTHLY BULLETIN

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HARRIS ALLEN, Vice-President

ALBERT J. EVERS, Sec.-Treas.

DIRECTORS

J. S. FAIRWEATHER, three years

W. C. HAYS, three years

EARLE B. BERTZ, two years

WILL G. CORLETT, two years

GEORGE W. KELHAM, one year

ARTHUR BROWN, one year

NEXT MEETING

The next meeting will be held on Tuesday, November 17, 1925, in the rooms of the San Francisco Architectural Club, 77 O'Farrell street, at 6:30 p. m. Dinner will be served at 75 cents per plate.

OCTOBER MEETING

The Annual Meeting of The American Institute of Architects San Francisco Chapter was held on Tuesday evening, October 20, 1925, in the rooms of the San Francisco Architectural Club, 77 O'Farrell Street. The meeting was called to order at 7:45 by President Fairweather.

The following members were present:

Harris C. Allen, Chas. F. Maury, Morris M. Bruce, Jas. H. Mitchell, Sylvain Schnaittacher, Ernest Coxhead, Louis C. Mullgardt, Lewis P. Hobart, P. J. Herold, Rudolph Herold, G. F. Ashley, S. L. Hyman, Earle B. Bertz, W. C. Hays, E. H. Hildebrand, J. S. Fairweather, J. Reid, Jr., A. J. Evers.

REPORTS OF OFFICERS

President Fairweather read his report for the year. Moved, seconded and carried that the report be received and placed on file.

Report of the Secretary-Treasurer was read by the Secretary. Report of the Board of Directors, Education Fund, was read by the Secretary. Moved, seconded and carried that these reports be received and placed on file.

REPORTS OF STANDING COMMITTEES

Chairman Harris C. Allen reported for the Committee on Architectural Relations and Publicity.

Chairman S. Schnaittacher reported for the Committee on Competitions.

Chairman Coxhead reported progress for the Committee on Plan of Washington and Environs.

No reports were received from the following:

Committee on Regulations, Laws and Building Report; Committee on Historic Monuments; Committee on War Memorials; Committee on Education and Small Houses; Committee on Membership.

REPORT OF SPECIAL COMMITTEE

Chairman John Reid, Jr., reported for the Committee on Industrial Relations.

NOMINATION FOR HONORARY MEMBER

Letter from Otto Kleemann, stating that he is retiring from practice was read by the Secretary. Moved, seconded and carried that Otto Kleemann be made an Honorary Member of the Chapter without further payment of dues after the current year.

ELECTION OF OFFICERS

The candidates of the Nominating Committee were read by the President, as follows: President, John Reid, Jr.; Vice-President, Harris C. Allen; Secretary and Treasurer, Albert J. Evers. Directors: J. S. Fairweather, three years; W. C. Hays, three years.

Moved, seconded and carried that the Secretary cast the ballot.

(Directors Earle B. Bertz, Will C. Corlett, George W. Kelham and Arthur Brown are serving unexpired terms.)

NEW BUSINESS

President Fairweather turned the chair over to President-elect John Reid, Jr.

Moved, seconded and carried that the retiring officers be tendered a vote of thanks for their untiring efforts during the past year.

A communication from Pittsburgh Chapter, regarding the jail designed by H. H. Richardson, was read to the Chapter. Moved, seconded and carried that the Board of Directors communicate with the proper authorities asking that the problem be studied with the idea of saving Richardson's work.

Letter from the Builders Exchange, regarding adding percentage to bids for distribution, was read. Moved, seconded and carried that it is the sense of the Chapter that it would be inadvisable and impracticable to add a percentage as requested, and that the matter be referred to the Industrial Relations Committee for reply.

A letter from the Builders Exchange regarding the segregation of lathing from plastering in the specifications, was read. Moved, seconded and carried that it be reported as the sense of the meeting that this segregation is a matter of choice varying with the type of the work.

The subject of the visit of the Board of Directors of the Institute was brought up by Regional Director Schnaittacher. A letter from President Waid was read by Mr. Schnaittacher.

The meeting passed a vote of thanks to Gladding, McBean & Co. for keeping the sketches and photographs of Mr. Jesse Stanton on exhibition for the meeting.

Mr. Hildebrand reported the serious illness of August Headman. Secretary was instructed to write to Mr. Headman with Chapter good wishes.

There being no further business, the meeting adjourned.

Respectfully submitted,

ALBERT J. EVERS, *Secretary*

* * *

NATIONAL A. I. A. OFFICERS COMING

A visit of unusual importance to the architectural profession on the Pacific Coast will be made early next month. The national officers and directors of the American Institute of Architects will visit the Coast, reaching San Francisco December 8th. They will remain in San Francisco two days and plans for their entertainment include motor trips and an informal dinner at the Bohemian Club to which all architects of the vicinity will be invited. This is a rare occurrence and will afford opportunity to meet many of the national leaders of the profession.

Another Endorsement!

Long Beach Tests Prove Bishopric Base 241% Stronger Than Sheathing!

UP and down the Pacific Coast official city tests are proving that Bishopric Base makes walls twice as strong as 1-inch sheathing. In San Francisco, Bishopric Base is the only patented wall backing permitted. In Long Beach the city testing board found it 241 per cent stronger than ordinary lumber sheathing. Many other California cities are adopting this new, better way to build stronger walls.

And in the East, Bishopric Base has been a leader for 18 years in all big cities!

Remarkable strength is only *one* virtue of Bishopric Base. The dovetailed interlocking key—the strongest mechanical key known to science—*locks* stucco or plaster to the wall, preventing cracking, buckling or sagging. Asphalt mastic, which cements the doubly-beveled lath to the fibre board, renders this Base proof against wind, rain, heat, cold and vermin.

And yet, Bishopric Base actually costs *less* in most cities!

We have prepared a complete Data File and working sample which will help you in drawing up plans and specifications. Request them by letter or telephone and they will be mailed at once. Bishopric Mfg. Co. of California, 604-626 E. 62nd St., Los Angeles. AXridge 9108.

Bishopric Base

SEE HOW IT LOCKS THE CEMENT

For best results, we recommend 18 gauge wire netting to reinforce the cement.

TECHNICAL BUILDING QUESTIONS ANSWERED

[BY PAUL W. PENLAND]
Research Engineer, Blue Diamond Company, Los Angeles

A RESEARCH DEPARTMENT FOR THE CONVENIENCE OF READERS OF THE PACIFIC COAST ARCHITECT. ALL INQUIRIES ARE WELCOME.

Q. Who pays the compensation insurance on a building?

A. The Contractor pays the compensation insurance on a building by taking out a policy or assuming full liability. However, there are cases where the owner takes out a policy and this relieves the contractor of further liability.

Q. Is compensation insurance part of the cost?

A. Yes, the contractor charges compensation insurance to the cost of each individual job.

Q. Is it necessary to put a preservative on Cedar shingles?

A. No, the lasting qualities of Cedar shingles are second only to Cypress; however, the life of shingles may be prolonged by dipping them in linseed oil or creosote.

Q. What is the status of a lien filed against a property on which there are already a mortgage and trust deed?

A. If lien is filed before recording of mortgage and trust deed, the lien shall take preference. If mortgage and trust deed are recorded before filing of lien, they shall take preference.

Q. Does the California Housing Law require a rear yard for one-family dwelling?

A. No, unless the building is so designed that the rear yard is required to serve as a light court for one or more living or sleeping rooms.

Q. I am building a home of seven rooms and know a contractor who will not charge me for the plans. I intend to inspect the job regularly to see that he fills the contract. Will I get the desired results to obtain a livable home for my family or should I employ an architect?

A. The value, from start to finish, of an intelligent and conscientious control of the multitude of details, by a competent architect should be given the greatest consideration in the building of your home. To produce a home, no matter how small, of charm and character, one that is planned economically and conveniently, requires great skill and much experience. In addition, the plans and specifications should be figured in a competitive way by reliable contractors and the architect should be retained for supervision.

Q. My basement concrete floor has cracked in one spot and the finish is coming off. What is the best way to repair it?

A. Thoroughly scrub and clean the spot after all loose particles are removed. If the base is not jagged, roughen it. Soak the surface, but leave no film of water. Select, for patching material aggregate, the same as the original floor and mix the same proportions as originally used. Apply with pressure to obtain a good bond. Then do not disturb until the patch has hardened. While curing, cover with a 3-inch layer of wet sand.

Q. Are small knots a detriment to lumber for framing a house?

A. Small knots are not objectionable if they are sound. If the knots are large, the strength of the timber is very much reduced, and, if loose or dark in color, they will ultimately fall out, loose knots being the stubs of dead branches.

Q. How should a closet be lighted?

A. Closets should be provided with an outlet directly over the door in a horizontal position or vertically against the ceiling. It should never be placed in a position such that inflammable material may be placed against it. This lamp may conveniently be controlled by a door switch which throws on and off the current as the door is opened and closed. It is always advisable, however, to equip the lamp with a pull chain socket in order that the lamp may be turned off in case the door is to be kept open any length of time.

THE JEWEL OF ARCHITECTURAL CONSISTENCY

[Continued from page 5]

and his associates have been able to convince many practical investors that a building may show the solid substance of its construction and still be so attractive in design as to constitute a business asset. This is not only a feather in their own caps, but a big help to their professional brothers and, indeed, to the community. When it is added that these buildings are as strongly built as they look, and went through the recent earthquake with no damage worth mentioning, it is evident that virtue has been rewarded, and will doubtless reap further rewards in good season.

Among the residences here shown, the smaller ones are the more attractive. Why is this so often the case? Architects are always bewailing the limitations of expense, and picturing the beauty possible to an open purse; and then the cottage turns out a veritable gem, while the mansion is cold and lacks "character"! I must not be interpreted, however, as criticizing such houses as those for Mr. Spaulding and Mr. Hodges, for they do have character, and very respectable it is; there is nothing either too thin or too heavy; they are dignified and well proportioned; however, I like the smaller houses better.

One building in a class quite by itself must not be overlooked, in which are housed the firm's own offices. It is even happier than the pictures indicate, for it is impossible to get a photograph from the angle of the sketch. The trees, which interfere with the camera, serve to make the effect all the better to the eye. Inspired by the picturesque homes of tillers of the soil in Romance lands, it serves well as quarters for the designers of homes and gardens.

A ticket office for the Santa Fe Railway is worth mention for the success with which the idea of attractive service to the public has been expressed.

It is fortunate that in this period of vital concern to Santa Barbara the young men who compose this firm should be in the full tide of their professional activity.

* * *

August G. Headman, a well-known architect of San Francisco and the founder of the San Francisco Architectural Club, succumbed to a long illness October 28. He was only 42 years old and his untimely passing is keenly regretted by his many friends in California.

* * *

L. J. Hendy, 1060 Bush Street, San Francisco, wishes to receive manufacturers' catalogues of all kinds and is particularly interested in those pertaining to garages, pumps and light machinery.

California's Climate calls for Localized heat!

It's a rare day in California that requires 24-hour heat. Take the chill off the room in the morning and the sunshine will do the rest, 11 months out of the year!

It is folly to keep a big central plant steamed up night and day to keep an office building comfortable.

Individual, localized heat from Pacific Gas-Steam Radiators is the solution. When the tenant wants heat, he gets it,—clean, healthful heat in just the right amount. When he has enough, expense stops. No wasteful central plant to heat up, then cool off.

This is the new accepted method for California buildings. Get details today from a Pacific Heating Engineer for inclusion in your next plans. Send the coupon at once.

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1740 W. Washington St., BEacon 2190; 616 W. 8th St., MEtropolitan 2398
Factory and Foundry, 7541 Roseberry St., Los Angeles. Branches in principal Cities of Coast.

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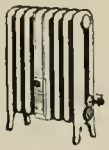
Pacific Pressed Metal and Cast Iron Radiators



An exclusive air circulation system—develops greater heat at a 25 per cent saving in gas. Sturdier construction. Special Features.

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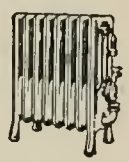
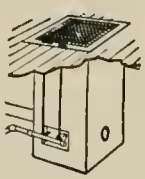


Provide steam heat at lower cost than a central steam heating plant. Automatic Control.

Pacific Floor Furnaces

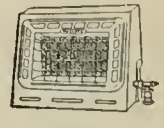


No basement needed. Just turn a key. A pilot light ignites the gas. Instant heat! Two different systems of heating and air circulation are scientifically combined to give greater heat with less gas.

Pacific Unit Furnaces

Installed in basement or recess and supplies heat through pipes to all rooms. Upstairs control. Automatic temperature regulation if desired.

Pacific Gas Recess Radiant Heaters



Furnished in any desired finish. An air duct supplies a continuous stream of fresh air to the flame. Outer casing is always cool.

MODERN HEATING AND VENTILATING PROBLEMS
II
INSTANTANEOUS AND STORAGE WATER HEATERS

BY THOMAS B. HUNTER
Hunter & Hudson, Consulting Engineers

AUTHOR'S NOTE.—This is the second of a series of informative articles regarding the selection and installation of modern types of cooking, water-heating and space-heating equipment. The third will appear in the December issue.

AMONG practical men concerned with actual installations of instantaneous, automatic or automatic storage gas water heaters, it seems to be agreed that the flue or vent is of the utmost importance. Yet these same men will tell you that engineers and architects, in designing new buildings, frequently fail to provide proper sized flues or neglect to carry the connection from heater to flue at a proper angle.

Where much of the misunderstanding of flue requirements arises is in the fact that many seem to regard the flue as a mere vent to carry away the fumes. This is not its only function. It takes air to make fire burn and it is necessary, therefore, for the flue to be large enough to create sufficient draft to draw thru the heater the required supply of air. But it is also necessary that the top of the flue be carried high enough above the roof—at least two feet above the highest point of the roof—and provided with some form of top to prevent down draft.

What is the minimum flue area for the instantaneous automatic type of gas water heater? In every case it should be at least six inches in diameter, except for the small 2-gallon and 2½-gallon per minute heaters where a flue five inches in diameter is permissible. But for the popular 3-gallon and 4-gallon types, a six-inch flue is required. For a 6-gallon per minute heater, the flue should be not less than seven inches, and for an 8-gallon heater at least eight inches.

It is, of course, a dangerous practice to carry the vent from the water heater into the same outlet as that used by a coal stove or furnace, or a gas range, with the built-in kitchen heater. If flue conditions are such that condensation is not quickly eliminated, a permanent drain should be provided. This should be done with any of the larger types of instantaneous water heaters in any event.

There is no denying that one of the outstanding developments in the gas appliance field has been the growth of gas water heating. Within the recollection of many of the present generation who have not yet reached middle age, the Saturday night bath was an ordeal.

Many can recall the day when the old galvanized or wooden tub sat yawning in the place of honor in the middle of the kitchen floor, while the decks were cleared for action. The family wash boiler, buckets, kettles and pans covered the top of the red-hot kitchen range and steam clouds rose like incense to the God of Cleanliness. The family waited in various states of preparedness in the sitting-living-dining room. Generally, the children came first, or rather they didn't come—they were "rounded up and dragged"—squirming to the brink of the tub while the elders of the family wrestled in the super-heated kitchen filling more kettles and pans with water to be heated for the next victim. Father came next to last and when weary Mother got her turn, she took what partly heated water was available, slithered across a floor well-smeared with soapsuds and laved her tired body in water that was just as much too cold as the first baths had been too hot.

Contrast these none-too-remote Saturday nights with the convenience and luxury of even the most modest modern home when every member of the family may now have unlimited hot water instantly at the turn of the faucet, any day or any night. One cannot view these two pictures without a sense of gratitude to the gas industry for the tremendous strides it has made. All that the user needs to know about any of the modern heaters is "Turn on the faucet," provided that the engineer or architect has done his work properly.

And those of us concerned with the designing of homes owe it to our profession and to our clients to see that this great convenience is properly installed so that it will function with the greatest efficiency. To secure the best possible service the hot water piping should be designed and installed to provide continuous circulation thru the system. With this hot water is available instantly at all fixtures. This will usually add only a few feet of one-half or three-quarter inch pipe. This should be used with either an instantaneous or storage type heater. The entire system of hot water piping, including any storage tanks, should be covered with asbestos or magnesia covering, the cost of which will be saved in a few years by the saving in gas.

We must study the capacity required and make sure that it is sufficient to meet the maximum demand based on baths per person, housework, dish-washer, washing machine and other hot water demands.

We must not permit the installation of an instantaneous hot water heater where the water pressure is less than 25 pounds at the highest fixture or where the gas pressure is low. (Some authorities consider 15 lbs. water pressure sufficient but 25 lbs. is better.)

Where there is low water pressure or low gas pressure, we must influence our client to install a storage system. Heaters of this type operate independently of variations in gas or water pressure and maintain water at the exact temperature for which the thermostatic moment valve control is set.

We should remember, after we have determined the type and size of gas water heater to be used, to place the heater in such a location as to insure the shortest distance of water travel between heater and faucets.

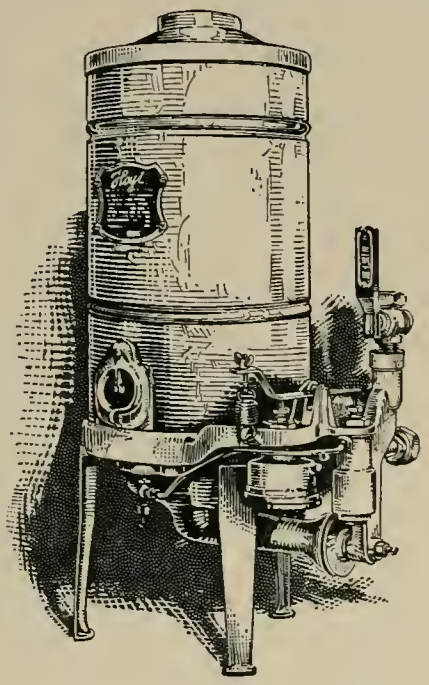
The gas line should be run direct from the meter and should be of sufficient size.

There is no question that proper determination of the size of the heater to be installed does not always receive the thought and care that it should. Some storage heaters with a capacity of 18 gallons of hot water are being installed where 60 gallons should be provided. With most of the storage systems, they recuperate completely, after depletion of hot water, inside of half an hour. But, as often happens, when three members of the family want to use the bath at almost the same time and the tank capacity is only 20 gallons, the first gets 10 gallons of hot water, the second ten gallons that is only lukewarm and the third is out of luck. Every heater should be of size sufficient to take care of any needs that might arise. Between 20 and 60 gallons capacity there is scarcely any difference in first cost or maintenance cost when divided over a period of years.

Many of the modern apartment buildings of four, six and eight apartments are installing individual instantaneous hot water heaters in each apartment. The first cost is cheaper than with a central water-heating system and the individual heater is much more satisfactory to

[Concluded on page 46]

Economize with Hoyts



New Model 30

The Hoyt Automatic Water Heater, New Model 30, has created widespread interest among the leading Architects, Contractors and Plumbers.

Low First Cost

Simple construction and few complicated parts reduce manufacturing costs, allowing us to sell this heater for $60, installed. It combines the qualities of Beauty, Durability, Service and Economy — features which are vital to a high-class heater.

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The water is heated but once—when it passes through the coils as the faucet is opened, and is ready for immediate use. An unlimited supply of hot water is available, with no waste.

Show Rooms in principal cities in California

Hoyt Automatic WATER ~ HEATER

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EARTHQUAKE-RESISTING FOUNDATIONS

[Continued from page 6]

ings, on account of the cellulat construction, but also a considerable degree of flexibility, which is what we most need to have in a foundation to stand and absorb earthquake shocks without distortions or disintegration.

It seems to us that such structures can be made typical and standatd fot earthquake countries like ours and be adaptable to all classes and kinds of buildings of a certain magnitude. This is possible by altering the general dimensions in each case, say the size of the cells and the general teinfotcement.

No consideration for concentrated loads are necessary for transmitting them through the piers to the soil below. Previous to the building of the raft, care should be taken to consolidate the ground where required, especially in those points of heavy concentrated loads. Such consolidation, partial or total, would be made by the incorporation in the soil of piles or other materials in order to increase locally the density and, consequently, the beating power of the soil.

We do not expect that this very btief description, outlining the typical foundation we suggest for earthquake areas, will be accepted by all the Engineers and Architects, especially by those who want fundamental formulas more than theoretical considerations or at least exhaustive and well conducted experiments, but we will be glad if this sketch of ours will serve to induce others to work out this important problem even in a very different way and along lines of their own experiences.

Of course, for the smaller types of buildings it will be possible to modify the ideas suggested by us by causing the various footings to be tied together in such a way that the building will swing as a unit. The average building, although well tied and braced above the ground, is designed primarily for gravitational stresses only. They are not designed to resist the lateral dynamic forces.

Further studies of this important problem, by our California Engineers and Architects, would be very welcome, for we must learn to build in our part of the country in such a mannet as to resist such disastrous earthquakes as the last one of Santa Barbara.

* * *

MODERN HEATING AND VENTILATING

[Continued from page 45]

tenant and owner because it assures the small user of hot water that he will not be paying for the heating of water used by his neighbors. The maintenance cost is, of course, eliminated and the operating cost to each tenant very low.

In this article an effort has been made to point out, in a general way, some of the more important rules for gas water heater installation, but not infrequently the individual installation offers its special problem. The engineer and architect has available detailed instructions with diagrams and specifications from many of the numerous manufacturers of gas water heating appliances and nearly all of them maintain excellent installation advisors who are practical men, eager to serve you without charge. The wise architect will make use of their services. The wiser he is the more often he will call upon them. For proper installation is the real key, and the only key, to completely successful hot water heating with gas.

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ALL METAL FIRE DOORS

High Grade Sheet Metal and Kalamein Work

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NATIONAL MONTHLY BUILDING SURVEY

[PREPARED BY S. W. STRAUS & CO.]

UNPRECEDENTED building activities continue throughout the greater part of the country with no indications of an immediate let-up. September permits and plans filed in 369 leading cities and towns showed a gain of nearly 40 per cent over the same month last year and 17 per cent for the nine-months period ended September 30.

While gains are fairly general a somewhat spectacular situation exists in New York City where there was a 91 per cent gain over September last year. For the nine-months period, however, New York is only 11 per cent ahead of 1924.

The South again led all sections of the country. Miami established a record of unusual interest, ranking eleventh among the cities of the United States in building activities since January 1. The fourteen principal cities of Florida reported building permits of $25,582,231 for September as against $5,447,341 for the same month last year. Birmingham, Ala., Louisville and several of the larger Texas cities also displayed great activity. The indications seem to be that the ensuing winter will witness a continuation of extensive building operations in many parts of the South.

For the first time in the history of the country, the 25 leading cities passed the $2,000,000,000 mark for the three-quarters period. In Boston more than $10,000,000 of plans were filed in September, giving that city fifth place with a gain of more than 170 per cent. St. Louis, Pittsburgh, Portland, Ore., Kansas City, Seattle and Buffalo also reported greatly increased volumes of current building.

THE LABOR SITUATION

The situation in the building crafts was reported generally well stabilized. The settlement of the jurisdictional dispute between the international union of bricklayers and plasterers was looked upon as an important factor. No acute shortage of labor was reported and employment conditions seemed to be in a very wholesome condition. In Florida many contractors were working their employees nine and ten hours a day, the wage scale for skilled mechanics ranging from $12 to $15 a day with time and a half for work in excess of the standard eight-hour workday. Notwithstanding the abundant construction now in progress in Florida contractors there reported that sufficient labor was available.

DESIGNING AGAINST EARTHQUAKES

[Continued from page 6]

trough meet or augmenting the effect where crest and crest or trough and trough coincide.

You can simulate this tangle of radiant waves by causing a pane of glass, which should be firmly clamped at one edge, to vibrate by drawing a violin bow across its free edge. If the glass be covered with sand the grains will arrange themselves in patterns, showing that there is order where we would expect chaos. In the case of an earthquake the arrangement assumed by the combina-

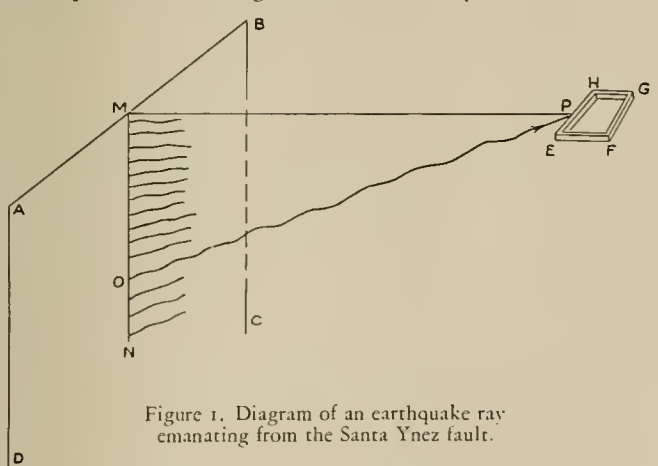

Figure 1. Diagram of an earthquake ray emanating from the Santa Ynez fault.

tions of elastic waves is in three dimensions instead of two as on the glass and it is so modified by variations in the local resilience of the rocks that we could not foresee the distribution of local maxima and minima even if we knew just how the energy would be radiated from the vibrating fault plane.

At first sight it would seem as though we might just as well throw up our hands and continue to go it blind, designing buildings without reference to earthquake faults. But some reflections on the situation in Santa Barbara would suggest otherwise.

The elastic energy radiated from a fault plane diminishes in intensity very rapidly with the distance. Other things being equal, the shortest line from a fault plane to a building will be the direction of propagation of the most effective wave striking that building. In the case of a vertical fault, like ABCD in Fig. 1, this will lie in a line perpendicular to the fault plane, which will be on a level with the structure as MP. If the fault plane lies at a low angle, as in Fig. 2, the most effective wave will occupy a correspondingly steep position, as OP, and houses on the surface above such a fault will experience a vertical motion. Other rays will be projected from the front, as XY, and there will be those which when looked at in plan will appear perpendicular to the course of the fault. Vertical and the low angle faults both took part in the activity at Santa Barbara.

The low angle fault, shown in Fig. 2, represents the Mesa fault at Santa Barbara. Fig. 1, the diagram of a high angle fault, may stand for the Santa Ynez fault. The former lies south of the railroad tracks, surrounding the "Mesa" and dips southward under the Santa Barbara channel. The Santa Ynez fault skirts the base of the mountain range of the same name, running east and west.

The activity of the Mesa fault was demonstrated in two different ways. A resident of a house situated as indicated in Fig. 2 felt a vertical vibration and saw the tiles march

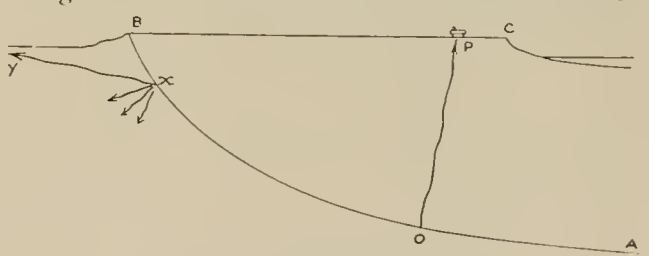

Figure 2. Diagram of the Mesa fault.

down the roof as they were jolted up and down, without violent lateral motion. Buildings on State Street, on the contrary, were struck by a wave which advanced nearly horizontally.

State street runs northwest and southeast, approximately parallel with a section of the Mesa fault and about a mile from it. The buildings, facing northeast and south-

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Of Particular Interest to Architects

RECOGNIZING the important place plastering has held in building operations throughout the centuries, the architectural profession will appreciate the value of the educational publicity campaign on the Importance of Good Plastering now being conducted by the Blue Diamond Company. Advertisements in newspapers, in magazines and direct-by-mail, addressed directly to the building public, are stressing the necessity of conscientious Plastering Craftsmanship, and the folly of careless, skimped plastering.

The Blue Diamond Plastering Campaign has nothing to sell but an *Idea*—an idea that will benefit the entire building industry—the idea of *quality workmanship* rather than dangerously *low prices*.

The builder is being told, frankly and fearlessly, what he should know about plastering—what Good Plastering means to him structurally, artistically and economically. He is being told how for centuries Good Plastering has been a medium for the expression of architectural ideas, and how a demand for cheap plastering will handicap the architect's efforts. He is being counseled to cooperate with his architect to obtain the Good Plastering he needs.

Watch the Blue Diamond Plastering advertisements appearing in Los Angeles newspapers every Wednesday.

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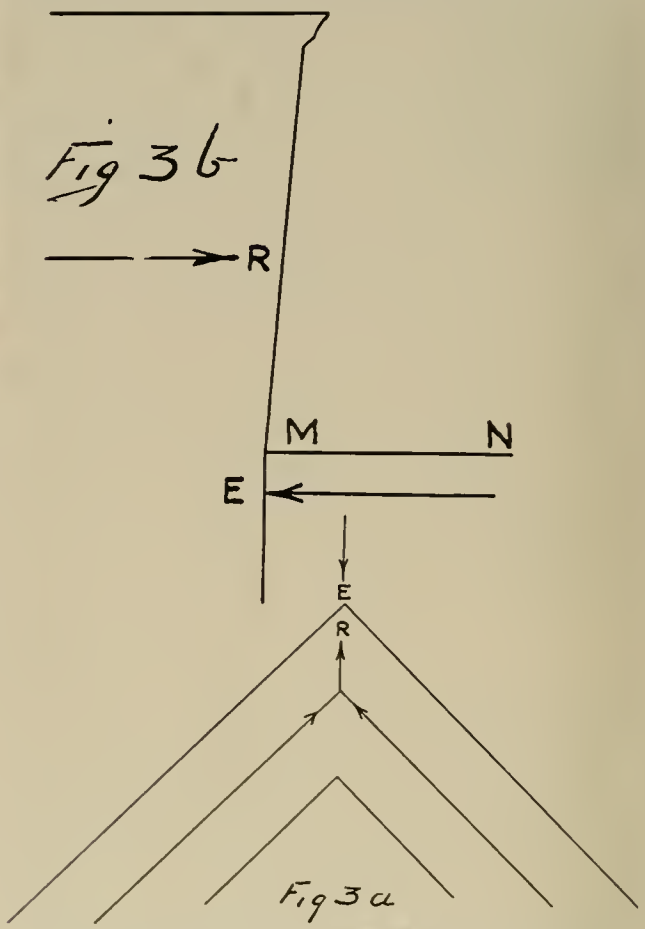
This booklet, telling the builder "What He Should Know About Plastering," contains 24 pages of interesting pictures and text. We will gladly furnish architects with copies for distribution to clients.

west, had their parapet walls thrown into the street. The effect was sudden and violent. A wave, propagated northeastward, struck the foundations and threw the fronts out to a distance from the building line. That wave emanated from the front of the Mesa fault, as the writer



Figures 3a and 3b. Diagrams of the San Marcus Building in plan and elevation showing the reaction of the two wings upon the corner [a] and the couple under which the corner collapsed [b].

understands it. Its action could have been foreseen and the walls might have been tied into the frames of the stores and banks in such manner that there would have been but little damage. Fortunately there is good reason to believe Santa Barbara will profit by its sad experience.

Turning our attention to the Santa Ynez fault we may first take note of the evidence which shows that there was an impulse that was propagated southward from its surface. Whether it originated there or was reflected back is a question we need not consider here. Its effect on an automobile which was running southeast down State street caused the driver, an engineer, to look back to see who had run into him from behind. In so doing he saw the San Marcus building fall.

What had happened? A strong earthquake ray or impulse had come from a northwesterly or northerly direction and had driven the foundations of the San Marcus building southward with the ground in which they were set. Fig 3 a. The two wings opposed their inertia to the movement and offered a resistance equivalent to a force applied at the level of the centet of gravity, that is somewhere near the level of the second story ceiling. The structure was thus subjected to the action of a couple, Fig. 3 b, the weight of both wings was thrown upon the column at the corner, and the column collapsed. We may pass over the weakness known to have affected the resistance of the concrete. Even if the strength of the concrete had been up to standard it may be doubted if the corner could have stood up under the excessive load

[Continued on page 51]

HOLLOW BUILDING TILE AND SANTA BARBARA

[BY CHARLES W. MEIGHAN]

HOLLOW building tile's ability to withstand violent earthquake shocks, when properly laid up, is set forth in a report of the Santa Barbara earthquake which has been issued by the Hollow Building Tile Association, Conway Building, Chicago, Illinois. The report which is presented in attractive booklet form and contains many graphic illustrations was prepared by Joseph K. Moore, consulting engineer, Hollow Building Tile Association, and M. B. Reilly, district manager, Pacific Northwest Brick Manufacturing Association. The report is being brought to the attention of engineers and architects by Mr. N. A. Dickey of the California Brick Company of San Francisco.

As is inevitable in disturbances like that which took place in June at Santa Barbara, a great mass of misinformation manages to get into circulation, in first reports. Too frequently, the building industry has seen some general disaster such as that at Santa Barbara seized upon by manufacturers of one kind of material to find fault with a competing kind. An overzealous enthusiast for reinforced concrete construction, for example, seizes upon an isolated building of brick, which was not properly designed in the first place, where foundations were inadequate, where walls were not properly tied and tells the world or as much of it as he can get to listen: "Ah, ha! All the brick in town fell down!" He neglects to point out that scores of other structures of brick, which were properly designed and properly constructed, came through without injury. And, too often, the brick man has followed similar tactics with reference to some other material with the result that the building industry is left with a mass of claims and counterclaims and no more real information than it had in the beginning.

Happily, Santa Barbara has seen less of this sort of thing than has been the case in similar upheavals in the past. It is true that in the first excitement of the disaster and for several days immediately following it, many misstatements found their way into the lay press. But the various material men now have alert, forward-looking associations and these associations, with scarcely an exception, have had men of unquestioned professional integrity conduct their investigations.

The result of all this has been that some really worthwhile lessons have come out of Santa Barbara and it seems to be generally agreed by all manufacturers of building materials of whatever kind that it is distinctly up to themselves to see that all building is done right and that all materials, if properly made and properly used, will serve the purpose for which they are intended.

The stucco man no longer insists that stucco is the only material; he is willing to admit that there are occasions when a brick or even two might be used to advantage. The brick man does not deny that there are times when stucco has its uses, the hollow-tile maker concedes that there are materials at least as good as his for certain purposes and the really hopeful thing is that all of them appear to be united on the broad, general principle that proper construction will stand, the other kind will fall and that it is the duty of all to work for good building in general.

Such is the underlying theme of most of the reports of various associations that have come from Santa Barbara and the very interesting report of the Hollow Tile Association is no exception. Messrs. Moore and Reilly point out that there were no failures of load-bearing walls constructed of hollow building tile at Santa Barbara.

They give many specific instances, such as the Christian Science Sunday School, the Cottage Hospital, the Edward Lowe, Max Fleischmann and other residences, the Buick Garage, Nash Garage and County Hospital, where tile came through practically unscathed, and say that this fact is remarkable when it is considered that only a few buildings were constructed of load-bearing tile which would have passed the A. S. T. M. specifications, the remainder of the buildings being built of partition tile which is not designed or manufactured for load-bearing work.

The report is profusely illustrated and quite convincingly shows that where there were building failures, the fault was not of the tile but, in some cases, due to failure of the framework to meet the shock. The report points out that cement lime mortar is a necessity for good tile construction, and says: "With this knowledge it is highly important that the producers and distributors of tile do not call their work done when their materials are sold, but see to it that their materials are properly used and are bonded together with proper mortar."

And, here again, we see the awakening of an enlightened attitude on the part of all manufacturers that they "do not call their work done when their materials are sold" but regard it as a duty to see that those materials are properly used.

The conclusions drawn in the Hollow Building Tile Report, which is well worthy of a place in the files of any architect and which may be obtained from Mr. Dickey at 604 Mission Street, San Francisco, are as follows:

"When the history of the Santa Barbara disaster is finally written it will prove to be a history of poor construction, poor design, poor application of materials, and poor mortar. This is the consensus of opinion of all the prominent architects who have visited the scene, and it is also the opinion of the discerning public. No material completely withstood the shock, but of all the materials that were used, hollow tile probably gave the least financial loss.

"In discussing the matter with one prominent insurance engineer the statement was made that if steel frames had been used and curtain and partition walls had been made of hollow tile, instead of a disaster, the Santa Barbara earthquake would have been an interesting experience. Business would not have been interrupted, and while a few tile would have been shaken and dislodged they could easily have been replaced, and the losses would have been at a minimum. The writers of this report feel that this statement is largely true, but there would still have been an excess of damage because of poor workmanship and especially poor mortar."

* * *

TO CORRECT AN ERROR

Through one of those inadvertent typographical errors which will creep into any magazine occasionally, the words "Ramona Roof Tile" were substituted by the printer for the words "Architectural Terra Cotta" which should have formed the heading of the advertisement of N. Clark & Sons in our October issue. The advertisement, corrected, appears in the current issue.

* * *

BRICK OUTLOOK GOOD

There is now every indication that 1925 will be a banner year in the brick industry, marking not only a record amount of brick made and sold, but noteworthy also because of the remarkable development of the industry to better serve the public.

RAYMOND GRANITE

Architects, now, more than ever before, recognize in Raymond Granite the greatest of building stones.

Raymond Granite is today almost automatically specified for the majority of fine building projects of the west.

There is no substitute for granite—and Raymond Granite affords the architect a stone that is at once beautiful, economical and everlasting.

This organization would be glad of the privilege of submitting further facts.

Raymond Granite is quarried at Knowles, California, where exists one of the largest deposits of this high grade granite in the world.

The Raymond Granite Company is the only company dealing in the trade marked Raymond Granite. It is the largest and oldest company of its kind in the west.

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GOOD TASTE
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JUDICIAL CONSTRUCTION OF ARCHITECT'S CONTRACT

[BY LESLIE CHILDS]

THE question of the amount of fees, and the manner of their payment, is usually so plainly stipulated in contracts involving architectural work that there is little room for after dispute in relation thereto. However, regardless of how carefully a contract of this kind may be drawn, conditions may thereafter arise in the subject matter of the contract that throw doubt upon how the different provisions of the agreement are to be construed.

As an illustration of how easily a situation of this kind may arise the Kentucky case of Dittoe et al. vs. Morgan, 268 S. W. 1065, is worthy of examination. The facts and circumstances which culminated in the action were, as taken from the report, in the main as follows:

In this case the defendant owned a building lot and desired to erect thereon a business house of the value of $20,000. With this in mind he employed the plaintiffs, who were architects, to draw the plans and superintend the construction of the building. This contract was in writing and the portion of it that dealt with the compensation of the plaintiffs provided:

That the plaintiffs were to be paid a sum equal to 7 per cent of the total cost of the construction of the building; that upon completion of the working drawings and specifications 3 per cent was to be paid; that upon receipt of bids an additional 1½ per cent was to be paid; and that the remaining 2½ per cent was to be paid as the work progressed. The contract further provided:

"It is also agreed that, until a definite estimate is furnished the architects, charges shall be based upon the proposed cost of the work, * * * It is further agreed that in case the work is abandoned before completion, the architects shall be reimbursed for the amount of labor performed prior to such abandonment, in accordance with rates established by this contract."

The plaintiffs went to work under this contract, drew the plans and specifications, and upon their approval by the defendant advertised for bids. A number of bids were received but since they ranged from $35,000 to $65,000 they were rejected. The plaintiffs made an effort to have the bids scaled down, but the lowest bid they succeeded in getting was $30,000. In view of this, since the defendant intended to put but $20,000 into the building, the work was abandoned.

Now up to this time, it appears, the defendant paid the plaintiffs $600 on account of their services as architects. Following the abandonment of the work the plaintiffs submitted a final bill in the sum of $1,350, from which they intended the payment of $600 to be deducted, which left a balance of $750.

In arriving at this amount, the plaintiffs took the position that since they had prepared the plans and specifications, and submitted them to bidders, they were entitled to the first two installments of the contract, namely 3 per cent and 1½ per cent respectively. In accordance with this, then, the plaintiffs claimed 4½ per cent commission based on the amount of the lowest bid received, namely, $30,000. This of course made their total compensation $1,350 as claimed by them.

The defendant declined to pay this bill, and set up that the plaintiffs undertook to secure a bidder for the work at $20,000; that since they failed in this he was not liable to them for anything, and that he had already paid them more than they were entitled to recover.

The plaintiffs thereupon brought the instant action to recover the amount they claimed as due under the contract. Upon the trial of the cause in the lower court a judgment was rendered in favor of the defendant. From this the plaintiffs prosecuted an appeal to the higher court, and here in reviewing the record and stating the question before it the court, in part, said:

"As it is admitted that the plans and specifications as drawn were accepted as satisfactory, and were sent out and bids submitted thereon, and no objection at any time raised thereto, it is clear that the plaintiffs had taken the first two steps in their contract and were entitled to recover 4½ per cent commission therefor, as herein provided. A question arises, upon what amount shall this be based?"

Following the above statement of its conclusions as to the right of the plaintiffs to recover on a 4½ basis, and the raising of the question of what sum this was to be based upon, the court turned to the provisions of the contract. And here in reasoning on the question involved, the court, among other things, said:

"Accepting this as a basis, plaintiffs were entitled to recover 4½ per cent of $20,000, or $900, subject to a credit of $600, and the court should have peremptorily instructed the jury to find a verdict in their favor for $300. Wherefore judgment is reversed and the cause remanded for proceedings consistent with this opinion."

* * *

DESIGNING AGAINST EARTHQUAKES

[Continued from page 48]

thrown upon it in a manner not at all anticipated by the designer. But it may be hoped that the new structure to be built on this site will be adequately strong.

The Arlington Hotel presents a somewhat different illustration of the effect of a stress couple due to unfortunate design. The weakness was inherent in the design of the ground plan. The structure consists of three sections, namely two wings aligned north and south and a central section. Fig. 4. The blow which was struck from the north by the initial impulse drove the foundations south. The north wing swayed northward and recovering swung south. It struck the east end of the central building, which was also swaying. The times of swinging peculiar to each of the two structures, according to the distribution of weights, the relative dimensions, and the rigidity of either, were not the same. The slower pendulum, which in this case was the central section with the heavy water tank in the attic, was struck by the more rapidly swinging pendulum, the north wing. The blow was struck below the belt, so to speak, the center of gravity of the wing being below that of the central section. The latter therefore doubled over.

At the same time the western end of the central section was being battered by the south wing, though with less effect because in the absence of the water tank the periods of vibration of the two sections were less unequal. The central section was thus shattered at both ends and was also subjected to torsional stresses as the blows at opposite ends in opposite directions synchronized.

If this analysis, based upon an examination of the building and such evidence as there is regarding the nature and direction of the shock, be correct, the Arlington failed because the ground plan provided the forces with a destructive opportunity. Assuming that adequate reasons existed to compel the choice of that particular plan or of one similar to it, the architect might forefend against a similar disaster in either one of two ways. He might brace the several sections so rigidly and tie them together so firmly that they would swing as a unit; even so, however, the central section would be liable to severe torsional stresses.

[Concluded on page 53]

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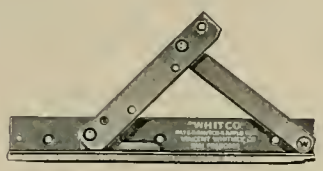

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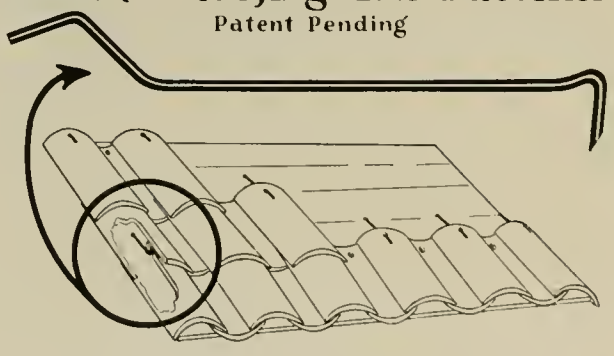

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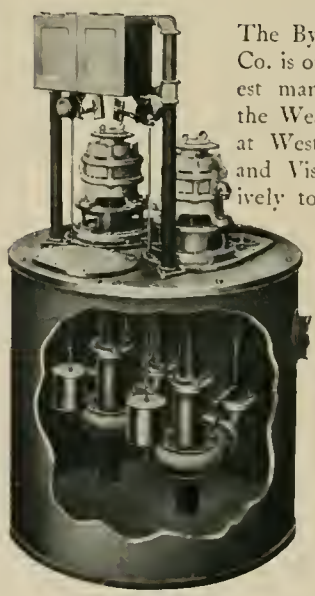

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DESIGNING AGAINST EARTHQUAKES

[Continued from page 51]

Or he might separate the sections, making each one a distinct, independent structural unit with a rectangular ground plan. Let each such unit be *ship-built*, firmly tied together and braced within itself; let the space between it and the next section be twenty or thirty inches; and let necessary walls or floor connections between sections be so constructed that they will not transmit shock from one section to the other and if crushed may be easily replaced. Light walls of metal lath and cement plaster and a bridge with sliding ends to connect floors would serve.

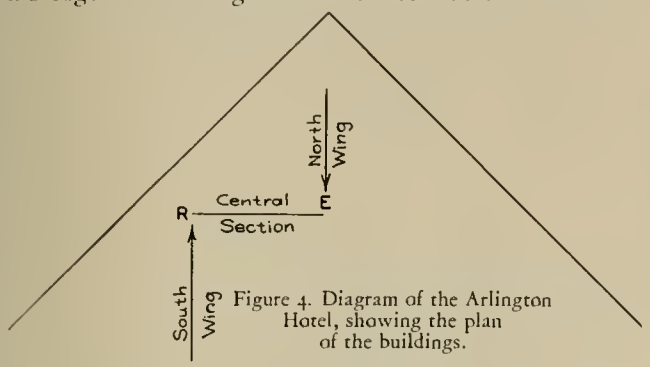

Figure 4. Diagram of the Arlington Hotel, showing the plan of the buildings.

This analysis of the effects observed in Santa Barbara considers the wave which radiates from the fault surface and is propagated out from it. It is known as the longitudinal wave and is a phase of the vibrations usually not considered the most dangerous. Greater destructive effects are attributed to the transverse vibrations, which occur in a direction at right angles to the ray of the longitudinal wave. The longitudinal wave, advancing at the rate of approximately three miles per second, strikes the blow that is often compared to the shock of a heavy truck. It heralds the advent of the terremoto and passes on.

The transverse vibrations then ensue, vibrating in any plane at right angles to the path of the ray and continuing for some seconds or minutes. They thus set up in every building a swaying motion like the movement of an inverted pendulum. Each building has its own period of swing depending upon the height of the center of gravity, the proportions of the dimensions in plan and elevation, and the elastic resistance or rigidity of the structure. The injurious effects are seen in the distortion of frames, the shearing of columns, the cracking and shaking down of walls. They are to be provided against by braces and ties. The longitudinal wave, on the other hand, is to be expected in a line at right angles to the fault plane and will produce a shear in the foundations accompanied by the development of a stress couple situated in a vertical plane and so oriented as to tend to throw the building toward the fault. Provision should be made against damage by this action, and to that end the architect should know in what direction to look for the nearest active earthquake fault.

In general it may be said that the major faults run parallel with the trends of the mountain ranges. But there are diagonal faults branching from the greater ones which, though of minor consequence geologically, may be sources of danger to buildings. The Mesa fault, to which a large part of the destruction accomplished in Santa Barbara may be attributed, is an example of this kind. The Fault Map of California, published by the Seismological Society of America, gives the principal known faults throughout the major part of the earthquake districts of the State, and reference may be made to it for general information. In cases of importance, as for instance in the location and design of a school building, the question of the locations of faults should receive special consideration, and the services of a competent geologist might well be employed to determine them.

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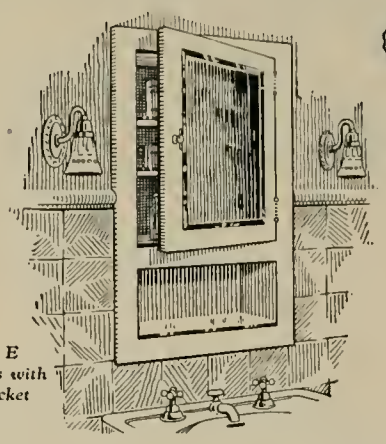

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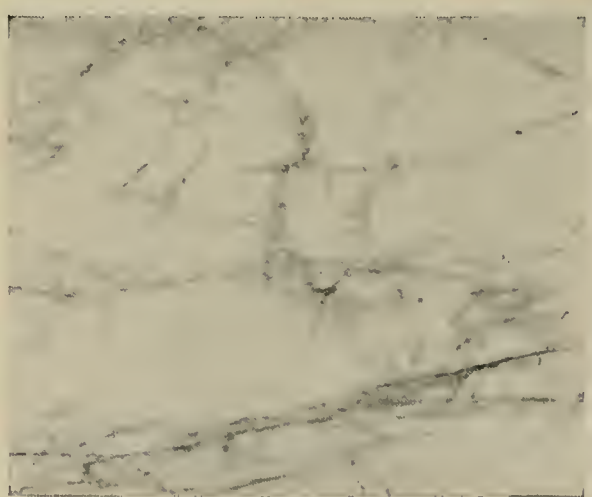

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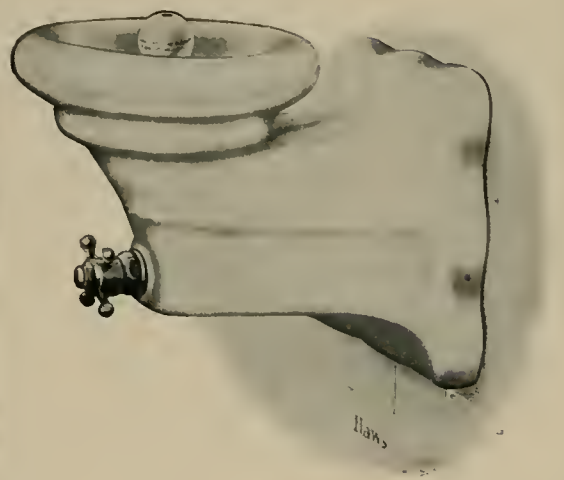

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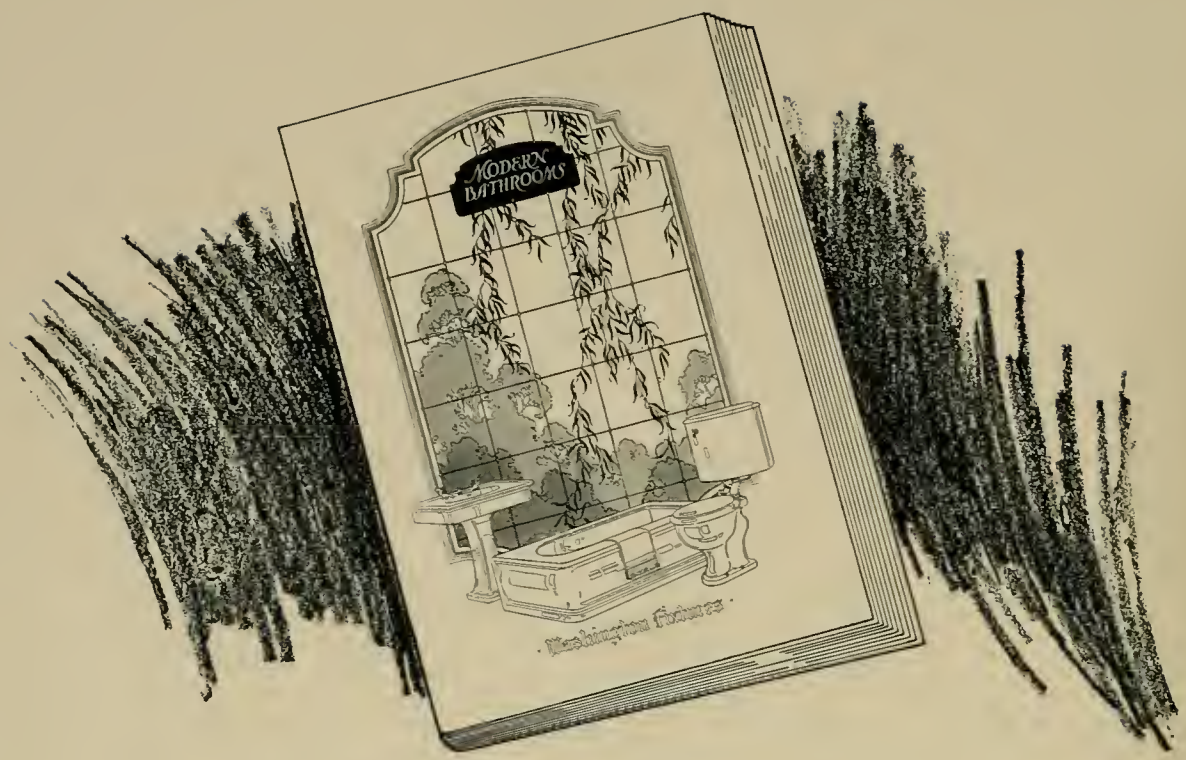

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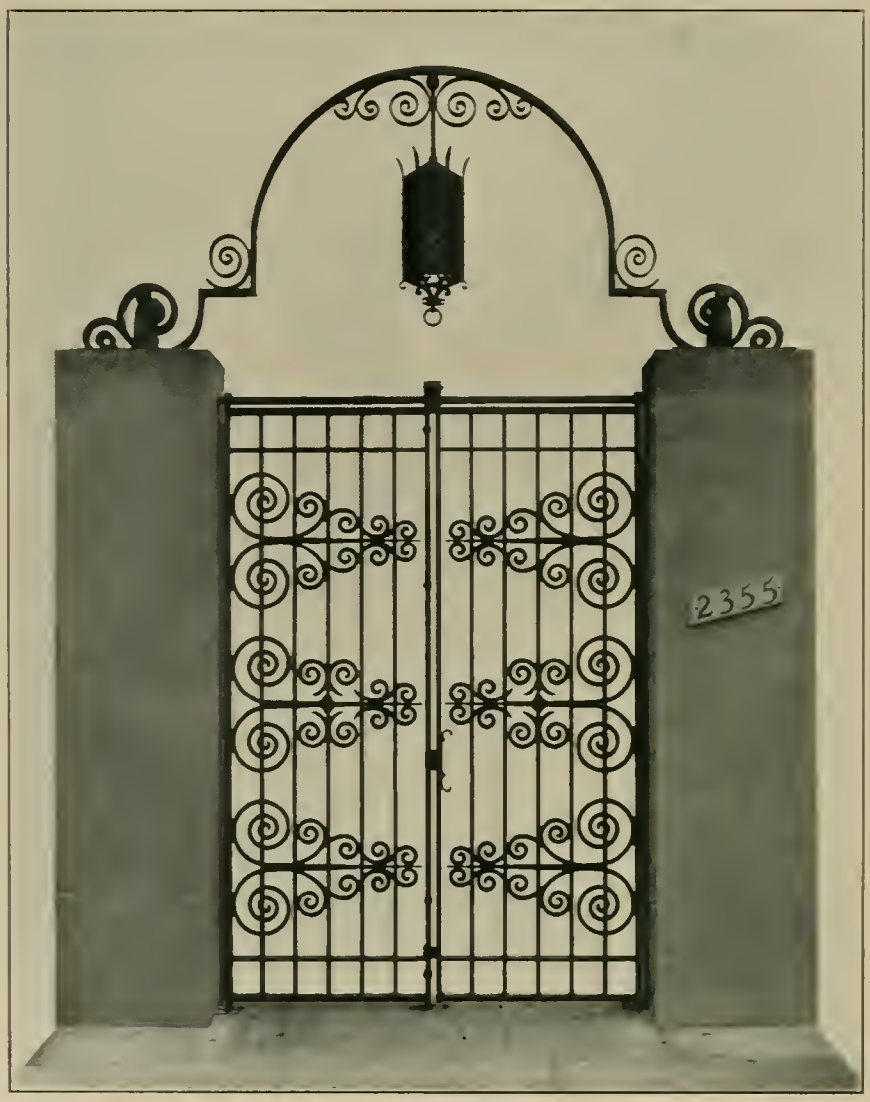

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SAN FRANCISCO'S NEW PUBLIC UTILITY BUILDINGS

[BY HARRIS ALLEN, A. I. A.]

THE modern relationship between public utilities and the public is strikingly illustrated by the three buildings recently completed in San Francisco for the Pacific Gas and Electric Company and the Pacific Telephone and Telegraph Company. Not alone is every consideration shown for the convenience and comfort of the public—that considerable portion of the public which will use these buildings for the transaction of business—but consideration for the public in a larger sense is shown by the pains which have been taken in the matter of architectural character.

To say that the new buildings are a credit to the city means little or nothing. The significance lies in the fact that these public utility companies have given, if not carte blanche, at least a very liberal latitude to their architects in the matter of purely esthetic values, so that these structures stand out as ornaments—one may say, indeed, as monuments—to the city which they serve. A justifiable pride in achievement, a commendable public-spiritedness, a perspicacious business acumen, are all quite certainly indicated in their erection.

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Nearest to the "utilitarian" idea is the smallest of the three, the business office building of the Telephone Company (but itself of considerable size). Most conservative of the group, dignified in character, sedate in treatment, it is by no means stereotyped or even severe. Details are well designed and executed, if somewhat delicate in the upper stories for the massive colonnade below, fenestration is interestingly marked, color and texture of material are pleasing. The combination of public service and business requirements is well indicated.

An opportunity for more divergence from convention, and for a more brilliant touch in ornament, was afforded the architects of the Pacific Gas and Electric Company. An eighteen-story building on a conspicuous corner of a wide street, for a power company which could supply flood lighting of the entire structure, gave a chance for treatment which could be unique, even spectacular. No one can deny that the result is brilliantly successful and that no canon of good taste has been violated. Granted that it is a masonry design, hence subject to the criticisms of modernists who contend that the construction of a building should be expressed by its envelope, and so in the nature of a "tour de force," the fact remains that it is an extremely clever solution of the problem. It satisfies—and educates—the public, for the perfection of proportion and detail is beyond criticism. Seldom do we see such excellent modeling of sculptural ornament. But it is the coherence of the mass which constitutes its special architectural excellence.

Last to be completed has been the Coast Division building of the Telephone Company. As the great pile has been slowly taking shape and the black steel skeleton has been gradually clothed with white, a profound, increasing interest has grown in the public mind. This is not confined to the layman; I will admit for myself, and I

suspect it is true of the profession generally, a feeling of uncertainty existed for some time. The effectiveness of its silhouette was unmistakable from the start, but the novelty of its treatment, in line and detail, required a degree of study and familiarity.

Time—even these few brief months—has done its work. To me this building is now a thing of beauty. Its long, lofty lines of piers and mullions, its subtle breaks of outline, diminishing upwards, the delicate accent of its eagle-crested tower against the blue sky, lead to inspiration.

Here is a surprising combination of massive strength and airy grace. Contradictory as that sounds, the building is emphatically a unit. From sidewalk to cornice (or crowning members, for there is no "cornice" as such) the vertical motifs are unbroken until they flower into the interlacing finials which mark each setback of plane. Of the same color and texture, the horizontal panels and features act as a bond, strengthen the feeling of unity in design. Again, the value of scale has been preserved in details of ornament, working to the same end. This required courage, even daring, but to use the conventional forms of ornament would have been dangerous if not fatal.

It will be noted that a distinctly Oriental quality characterizes the detail. In a building erected at "The Gateway to the Orient" this may be justified sentimentally, but I am inclined to think it justifies itself. Take, for instance, the grille in the main entrance arch, which will probably be described as Gothic by many, but which is unquestionably Chinese in design and detail; and the lobby inside, whose ceiling was inspired in pattern and color by a fragment of marvelous old Chinese brocade, with a background of faded plum color against which the figures glow softly in dull blues and greens and yellows. On the floor a broad interlacing geometrical tile pattern echoes these shades in a more subdued form. One receives a pleasant shock on entering this lobby, to find a treatment so in accord with the feeling of the exterior; a stylistic setting, no matter how dignified or magnificent, would have sounded a false note.

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In the remaining few rooms which have other than severe utilitarian treatment, there is also this adaptation of Oriental motifs and coloring, handled sparingly and skillfully. The practical and technical features of the interior are an integral part of the architectural problem, but are being described elsewhere in this issue. I will only say here that with all the complication and perfection of its structural and mechanical equipment, the cost per cubic foot of this great building compares favorably with that of many smaller ones.

Rodin was wont to criticize most buildings as lacking in "profile." From near and far, from the water which surrounds the city and from the hills which dot its area, the profile of the Telephone Building adds its monumental accent to the mass profile of San Francisco—and this, perhaps, is what gives us most reason for praising its creators.

Photograph by Gabriel Moulin.

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THE "LAST WORD" IN MECHANICAL EQUIPMENT

[BY J. LESLIE MEEK]

THE remarkable completeness and modernity of heating, mechanical and electrical equipment are a source of delight to everyone conversant with such things visiting the new Coast Division building of the Telephone Company. Seldom does one see such openness, cleanliness and practical utilitarian value combined in such compact and accessible form as are to be found at basement and subbasement levels. Too much praise can not be bestowed upon architects, engineers and those responsible.

The equipment layouts were designed by Miller & Pflueger and A. A. Cantin as architects, with Atkins & Parker as mechanical engineers and Simonson & St. John as electrical engineers. The installation is really "the last word" in equipment layouts and is well worthy of study by all professional men confronted with similar problems. Space precludes detailed description in this article of the mechanical features and installation, but the following condensed description gives one an idea of the completeness and utility of the devices installed in basement and subbasement:

Two A. S. M. E. standard Stirling type water-tube boilers in one battery, each rated at 400 B. H. P. at 150 pounds, working pressure, operated by a five-horsepower electric motor-operated crude oil burner automatically controlled. These boilers operate under regular operating conditions at from three to fifteen pounds pressure for heating purposes and for emergency operation furnish 125 pounds steam pressure for the operation of the 100 H. P. power turbine to operate emergency fire pump.

The boilers are also equipped with vacuum steam atomizing oil burners for emergency operation when electric current is not available.

One automatic 100 H. P. electric motor operated 4-stage 600-foot head fire pump operating at 500 G. P. M. at 500-foot head and 750 G. P. M. at 350-foot head. This pump maintains a 50-pound water pressure at roof Siamese hose connections automatically; but under ordinary nonfire conditions, this pressure is maintained and fire and sprinkler system water supply is furnished by an automatically operated electric accumulator pump and air-pressure tank located in tower tank room. The fire pump is also directly connected to a 100 H. P. steam turbine for emergency operation when electric current is not available. The water supply for the fire pump is obtained from—

One 150,000-gallon water storage cistern located in the subbasement. This storage water is supplied by a deep well pump operating on a 185-foot depth deep well. This cistern is also the source of water supply for the toilet-flushing water system.

One incinerator boiler, equipped with a crude oil burner. This boiler can be operated as a low-pressure auxiliary for heating.

Two automatic electrically operated vacuum return and boiler feed pumps operated on heating system.

Four automatic electrically operated house water pumps interconnected for variable operation on the three cold water supply systems.

One emergency steam boiler feed pump for boiler operation when electric current is not available.

One water softening and filtering plant reduces Spring Valley water to zero softness.

One water sterilizing and cooling plant consisting of an electrically operated ozone water sterilizer. One make-up and one circulating triplex pump automatic electrically operated and pumping pure water through a cooling tank of the carbon anhydride 6-ton capacity refrigerating equipment, supplying 45-degree water to the cooled drinking water system throughout the building, through cork-covered piping to bubble and glass fountains and faucets.

Two hot-water heaters, supplying hot water to the two hot-water systems by gravity head. All hot-water supply except main flow lines is brass piped and fitted throughout.

Two sewage ejectors, automatic electrically operated, for basement and subbasement sewage, leader and rain-water disposal.

Two 10 H. P. automatic electrically operated air compressors connected to compressed air system required by elevator service, garage, etc.

Two electrically operated oil pumps, for oil supply from oil storage tank to oil burners.

One machine shop for plant and building equipment repairs. All machinery direct connected to motors.

Automatic heat-control system, tank signal systems, motor control systems, automatic fire system, pressure control panels, steam flow-meter, etc.

Ventilating system. All basement and subbasement rooms have mechanical ventilation, including boiler and switchboard rooms.

Main electrical switchboard room contains switchboard panel groups consisting of 34 panels for interior lighting, power, elevator service, exterior flood lighting, fire alarm, watchman's call system and main service.

All equipment mentioned is of the latest design for efficient and safety operation by manual and automatic control.

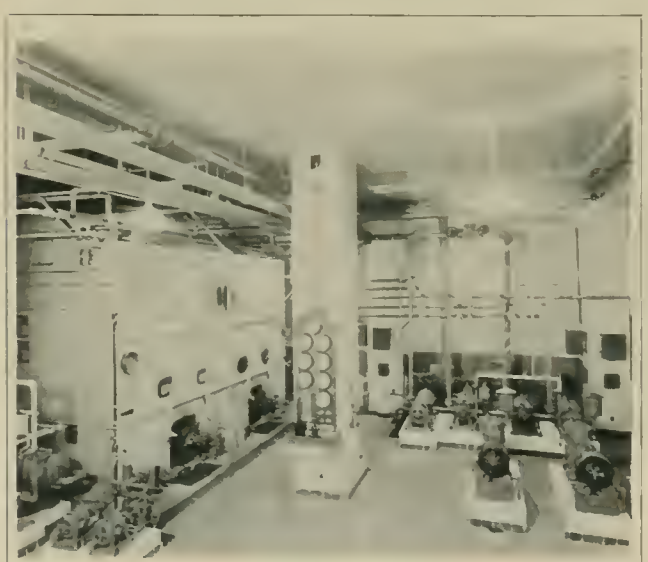
The lighting distribution system is of single phase, sixty-cycle 110-220 volts, three wire, for services and feeders, and 110 volts, two wire, for branch circuits.

A. C. power distribution system is three phase sixty cycle, 220 volts, and single phase, 110 volts, with four wire services and two or three wire single or three phase branches.

D. C. power distribution is 120-240 volts three wire, with three wire service and two wire and three wire feeders and branches where required.

The Butte Electric Equipment Co. of San Francisco were

[Concluded on page 69]



SUB-BASEMENT INSTALLATION, COAST DIVISION BUILDING P. T. & T. CO., SAN FRANCISCO

Photograph by Gabriel Moulin.

COAST DIVISION BUILDING, PACIFIC TELEPHONE AND TELEGRAPH CO., SAN FRANCISCO, CALIFORNIA.
MILLER & PFLUEGER, ARCHITECTS. A. A. CANTIN, ASSOCIATE

Photograph by Gabriel Moulin.

COAST DIVISION BUILDING, PACIFIC TELEPHONE AND TELEGRAPH CO., SAN FRANCISCO, CALIFORNIA.
MILLER & PFLUEGER, ARCHITECTS. A. A. CANTIN, ASSOCIATE

Photograph by Gabriel Moulin.

COAST DIVISION BUILDING, PACIFIC TELEPHONE AND TELEGRAPH CO., SAN FRANCISCO, CALIFORNIA.
MILLER & PFLUEGER, ARCHITECTS. A. A. CANTIN, ASSOCIATE

COAST DIVISION BUILDING, PACIFIC TELEPHONE AND TELEGRAPH COMPANY. MILLER & PFLUEGER, ARCHITECTS. A. A. CANTIN, ASSOCIATE. LINDGREN & SWINERTON, BUILDERS. FROM SUB-BASEMENT FAR BELOW STREET LEVEL TO THE FLAGPOLE FOUR HUNDRED NINETY FEET ABOVE, EVERY PAINTING AND DECORATING OPERATION IN THIS NOTABLE BUILDING WAS PERFORMED BY QUANDT CRAFTSMEN.

"Co-operation for Quality"

A·QUANDT·&·SONS

374 GUERRERO STREET · SAN FRANCISCO · 3319 CENTRAL AVENUE · LOS ANGELES

[PAINTERS AND DECORATORS · SINCE 1885]

Quandt quality is available for the small job as well as the large. Our operations are State-wide

An Achievement in Craftsmanship

THE PAINTING AND DECORATING REQUIREMENTS IN THIS GREAT NEW TELEPHONE BUILDING RANGED FROM THE WASHING OF THE VAST EXPANSE OF THE EXTERIOR THROUGH ALMOST ALL KNOWN DEMANDS THAT COULD BE MADE UPON THE MODERN PAINTER AND DECORATOR. QUANDT CRAFTSMEN SUCCESSFULLY PERFORMED EVERY OPERATION, WHETHER IT INVOLVED SIMPLE STANDARD WORK OR "BLAZING A NEW TRAIL," WITH THE SCIENTIFIC AND HIGHLY TECHNICAL APPLICATION OF THE EVERLASTING LACQUER FINISH, USED HERE FOR THE FIRST TIME ON SO LARGE A SCALE IN A BUILDING OF SUCH MAGNITUDE ANYWHERE IN THE WORLD. FROM THE MERE WHITENING OF THE WALLS IN THE BASEMENT TO THE ELABORATE VERSICOLOR DECORATION OF THE MAJESTIC ENTRANCE LOBBY, WHETHER THE TASK WAS ONLY ROUTINE OR WHETHER IT CALLED FOR ALL THE SKILL AND ARTISTRY OF A MASTER CRAFTSMAN, WE GAVE TO IT THE BEST WE HAD. AND EVERY BIT OF OUR WORK WAS COMPLETED ON SCHEDULE TIME.

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What we have learned in the study and application of Lacquer is available to you. Let us send you an actual sample of Lacquer as used in the Telephone Building. A postcard request brings it to you

DETAIL OF ENTRANCE, PACIFIC TELEPHONE AND TELEGRAPH CO. BUILDING, SAN FRANCISCO
J. R. MILLER AND T. L. PFLUEGER, ARCHITECTS. A. A. CANTIN, ASSOCIATE

TWO structures that have put their spell upon beauty-loving San Francisco—the Palace of Fine Arts and the Telephone Building. The first was a World's Fair fairy-dream. This is a dream made everlasting in Terra-Cotta.

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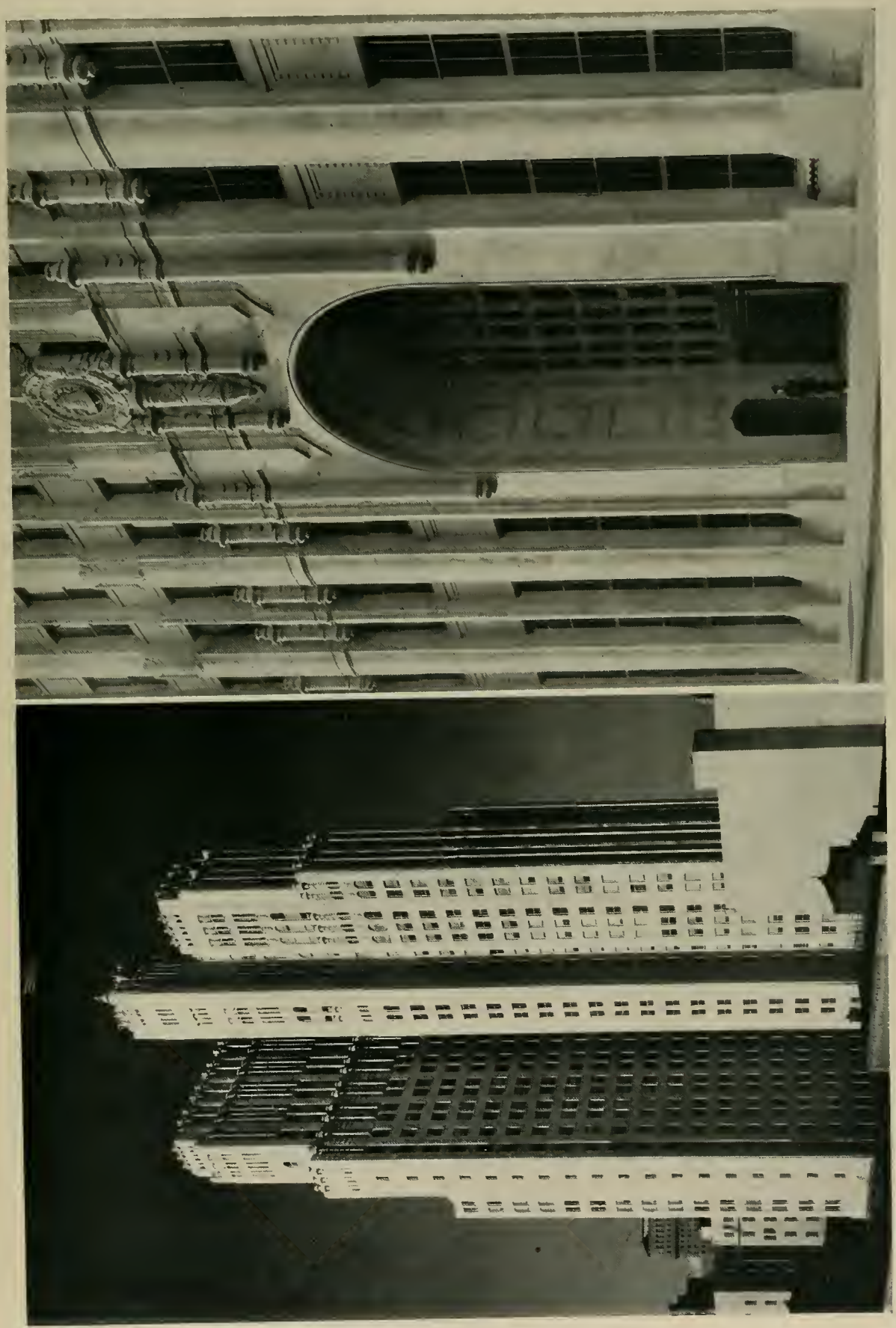

Photographs by Gabriel Moulin.

COURT VIEW—MAIN ENTRANCE—COAST DIVISION BUILDING, PACIFIC TELEPHONE AND TELEGRAPH CO. MILLER & PFLUEGER, ARCHITECTS. A. A. CANTIN, ASSOCIATE

Photograph by Gabriel Moulin.

DETAIL OF TOWER, COAST DIVISION BUILDING, PACIFIC TELEPHONE AND TELEGRAPH CO., SAN FRANCISCO, CALIFORNIA. MILLER & PFLUEGER, ARCHITECTS. A. A. CANTIN, ASSOCIATE

SAN FRANCISCO FROM TWIN PEAKS. IN THE RIGHT BACKGROUND, COAST DIVISION BUILDING, PACIFIC TELEPHONE AND TELEGRAPH CO., SAN FRANCISCO, CALIFORNIA. MILLER & PFLUEGER, ARCHITECTS. A. A. CANTIN, ASSOCIATE

Photograph by Gabriel Moulin.

DETAIL OF UPPER STORIES, COAST DIVISION BUILDING, PACIFIC TELEPHONE AND TELEGRAPH CO., SAN FRANCISCO, CALIFORNIA. MILLER & PFLUEGER, ARCHITECTS. A. A. CANTIN, ASSOCIATE

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Photographs by Gabriel Moulin.

ABOVE, DETAIL OF CRESTING; BELOW, ELEVATOR LOBBY; COAST DIVISION BUILDING, PACIFIC TELEPHONE AND TELEGRAPH CO., SAN FRANCISCO, CALIFORNIA. MILLER & PFLUEGER, ARCHITECTS. A. A. CANTIN, ASSOCIATE

Photograph by Gabriel Moulin.

MAIN ENTRANCE DOORS, COAST DIVISION BUILDING, PACIFIC TELEPHONE AND TELEGRAPH CO., SAN FRANCISCO, CALIFORNIA. MILLER & PFLUEGER, ARCHITECTS.
A. A. CANTIN, ASSOCIATE

Photograph by Gabriel Moulin.

ELEVATOR LOBBY, COAST DIVISION BUILDING, PACIFIC TELEPHONE AND TELEGRAPH CO.,
SAN FRANCISCO, CALIFORNIA. MILLER & PFLUEGER, ARCHITECTS.
A. A. CANTIN, ASSOCIATE

PACIFIC TELEPHONE AND TELEGRAPH CO. BUILDING · SAN FRANCISCO
Miller & Pflueger and A. A. Cantin, Assoc. Architects · A. Quandt & Sons, Painters

THE new Pacific Telephone and Telegraph Co. Building stands out as a great monument on the rapidly changing San Francisco skyline. Fuller products play no small part in this great architectural achievement. Pioneer White Lead was used exclusively and glass for the entire building was furnished by W. P. Fuller & Co.

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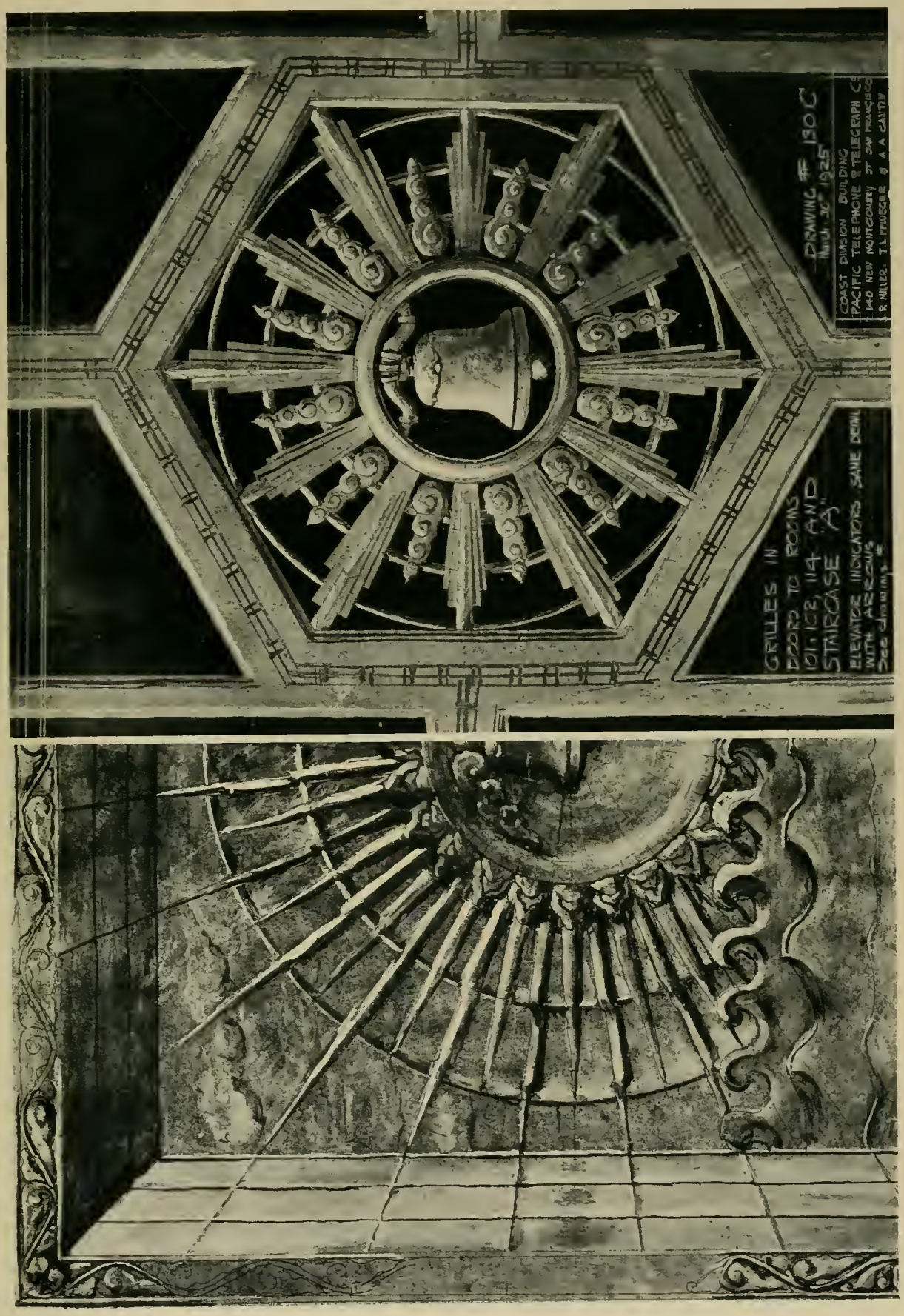
301 MISSION STREET, SAN FRANCISCO
Thirty-two branches in twenty-six Pacific Coast and Intermountain Cities
Factories at South San Francisco, Los Angeles and Portland

FULLER
PAINTS Since 49 VARNISHES
PIONEER WHITE LEAD


DRAWING # 130 C
COAST DIVISION BUILDING
PACIFIC TELEPHONE & TELEGRAPH CO
140 NEW MONTGOMERY ST SAN FRANCISCO
GRILLES IN DOORS TO ROOMS 101-102, 114 AND STAIRCASE "A"
ELEVATOR INDICATORS SAME DESIGN WITH ARROWS

DETAIL OF FIRE BACK, DIRECTORS' ROOM; DETAIL OF ELEVATOR GRILLE; COAST DIVISION BUILDING, PACIFIC TELEPHONE AND TELEGRAPH CO., SAN FRANCISCO

SHEET METAL PRODUCTS

ELEVATOR FRONT, COAST DIVISION BUILDING
MILLER & PFLUEGER, ARCHITECTS, A. A. CANTIN, ASSOCIATE

HOLLOW METAL DOOR AND TRIM
COAST DIVISION BUILDING

HOLLOW Metal Trim, Elevator Fronts and Cabs for the Coast Division Building of the Pacific Telephone and Telegraph Co., San Francisco, manufactured and installed by the Forderer Cornice Works.

Sixteen hundred and twenty-five Campbell Solid Metal Window Frames and Sash for the Coast Division Building furnished and installed by the Forderer Cornice Works.

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Los Angeles Office:
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SHEET METAL PRODUCTS

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BAKEWELL & BROWN, ARCHITECTS

ELEVATOR FRONT
PACIFIC GAS AND ELECTRIC BUILDING

SHEET Metal Work, Nonpareil Skylights, Hollow Metal Doors and Trim and Met-Elec Base for the Pacific Gas and Electric Company Building, San Francisco, manufactured and installed by the Forderer Cornice Works.

Campbell Metal Windows
Nonpareil Skylights
Sheet Metal Work
Met-Elec Base
Baked Enamel Finish
Hollow Metal Doors and Trim

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Potrero Avenue and Sixteenth Street, San Francisco

Los Angeles Office:
927 W. M. Garland Building, 9th and Spring Streets

THE PACIFIC GAS AND ELECTRIC CO. BUILDING

[BY CHARLES W. MEIGHAN]

NOTABLE among the office buildings which have reared their noble heads to the San Francisco skyline during the past year is the distinctive division headquarters of the Pacific Gas and Electric Company. A large office building with extensive frontage on a street as wide as Market street and extending 18 floors above the street level afforded ample opportunity for distinguished architectural treatment and it seems to be generally agreed that Bakewell & Brown, the architects, have made the most of their opportunity.

Treatment, constructive and progressive, utilitarian but none the less impressive, has given this large and important public utility building a definite character already quite positively established in the public mind and certain to become more permanently fixed in general esteem with the mellowing of time. For, in architecture, not like so many other things, one can not say that "familiarity breeds contempt." On the contrary, familiarity inspires something akin to love in the case of well-designed and carefully executed buildings.

That this is the case with the Pacific Gas and Electric Company building, or with other of our fine new semi-public buildings, many "a man in the street" who sees it daily can testify. It seems to me, as a mere layman, that this creation of a fine building which causes men, even in the rush and hurry of crowding for a ferry, to pause for a moment and, almost subconsciously, to catch their breaths with the sheer loveliness of seeing an old friend in a new play of light or shadow, of creating so useful a thing as a great public utility building and yet giving it so much of outward beauty that it takes on, with time, a character, an identity and as much a personality as a sentient being, would compensate in great degree the architect whose creation it is, for the many things that reward other artists, yet are denied him.

We have been long accustomed to expect sermons in stone in our temples, epics in marble in our palaces, poems in brick in our auditoriums, but it is a recent and happy development, and typically American, that we are coming to be given these same artistic harmonies in structures of cold steel and concrete and stone and brick and all the other materials which go to make up the complex modern business structure.

One of the most successful solutions of the office building problem has been the simple grouping of a multitude of elements into a few divisions so that the essential unity is not lost. The modern American structure, be it office building, warehouse or even grain elevator, has as its basis some traditional architectural style and its scheme of composition is such that when the many complex parts are completed the building is a single unit.

In the Pacific Gas and Electric Company building this unity has been accomplished by the division of the structure into a high and important base, a general shaft and, finally, a crowning motive.

In a general way the composition was arranged to be in harmony with the adjoining Matson building, while an effort was also made to have certain contrast to that building and to adopt a scale and mass which would by such contrast show the semipublic character of this building and give it an identity of its own.

The entrance is marked by the story of the power industry, framed by two massive figures Keystones recurring over the first-story arches serve to carry the interest around the two facades and lead up to the central motive and its larger keystone.

The base of the building runs up through three stories to be in keeping with its neighbor. With the height of the first story and the large spaces of the first and second stories, this becomes a natural and effective arrangement. The main shaft between the base and the crowning motive, stripped of all ornament, becomes a great pedestal for the columns and arcade of the fourteenth and fifteenth floors. Uniform distribution of windows over the entire surface makes them but incidents in the general mass, so that they merely give texture to the shaft and do not count as separate units.

In marked and happy contrast to the simplicity of the treatment of the shaft are the base and crowning motive. The base with its deep reveals and consequent deep shadows is colored by ornaments sparingly used and placed with nice discrimination. The arcade at the top is broken up so as to give a brilliant play of light and shadow and the varying planes and surfaces of walls and columns give an impression of richness. Arch forms, decorations and mouldings are used in both base and arcade.

In the entire scheme there is complete accord between the actual spaces and the architectural treatment and the architects have achieved their result with no sacrifice of practical requirements to architectural requirements, or *vice versa*.

For the most part, the interior plan is similar to that of any logical modern office building. The offices are well lighted and well arranged. Those departments which are in closest touch with the public are placed on the first floor. The entrance leads directly into a large and handsome vestibule running parallel to the front of the building and at either end of this vestibule are found the entrances to the main departments of this floor. The elevator lobby is ample and well proportioned. Treatment throughout is simple and dignified. From the second to the sixteenth stories the typical floors all have the same general arrangements. The executive offices, with lobby and corridors paneled in oak, are located on the fourteenth floor. The sixteenth floor is set back for architectural reasons and there is a balcony or promenade around this story. Here are located the employees' restrooms, restaurant and library. The color scheme of the entire building is singularly appropriate and harmonious.

The limits of space preclude in this article anything like a complete description of this building, even if the writer had the ability to give such a description, which he has not, but it is hoped that from this brief mention of some of the "high lights" of the architectural treatment, the reader has gained at least an inkling of the general excellence of the structure.

To satisfy one's own esthetic sense, to please those who are to occupy a structure and provide adequately for their daily requirements and to give to the public at large a creation which stimulates the imagination and inspires a greater respect for beauty—these are no mean achievements and it can not be denied that these things Bakewell & Brown have done in this modern laboratory of public service.

* * *

UNIQUE FLORIDA HOME

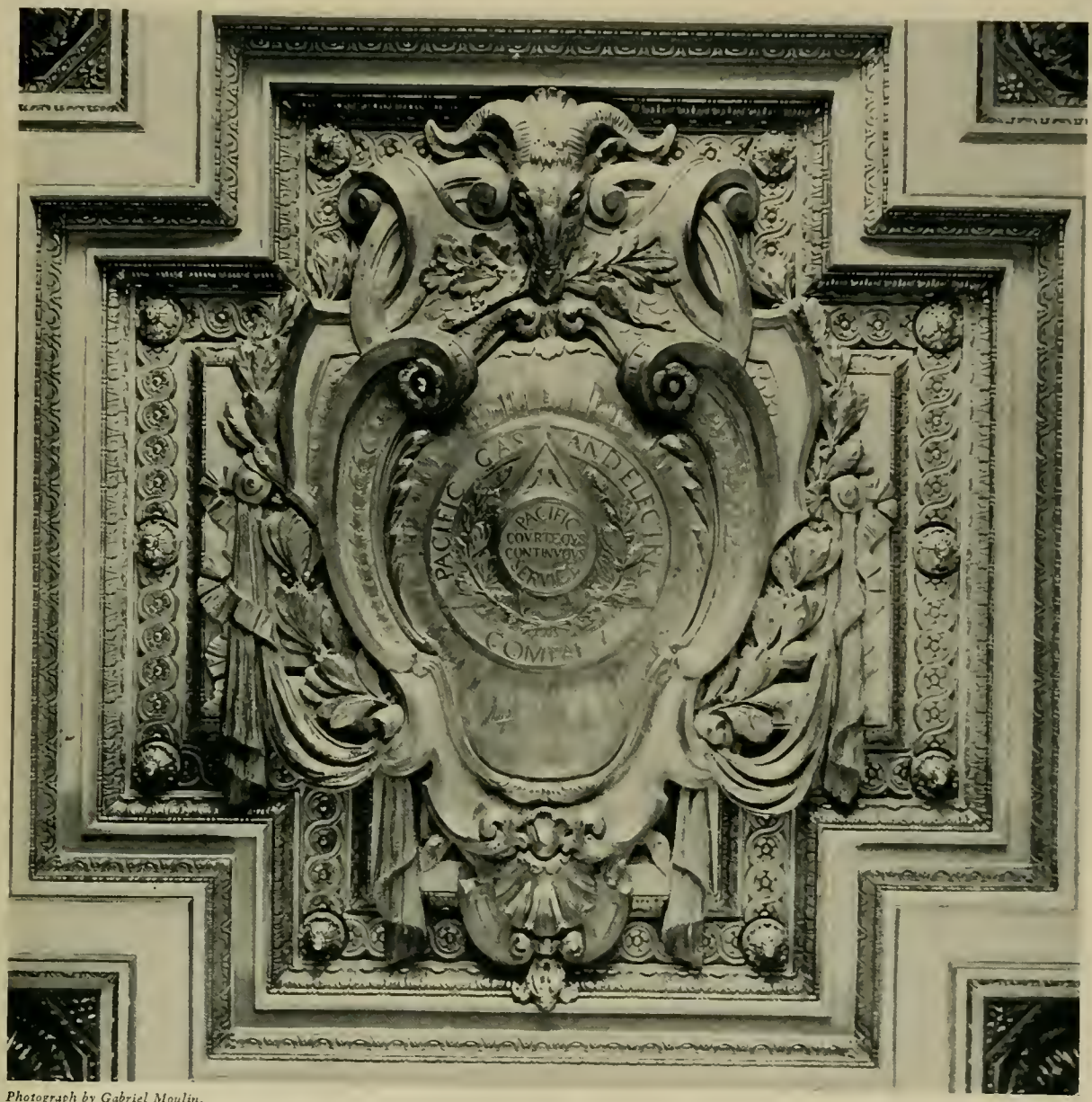
The residence of J. F. Bernet, which has recently been completed in Coral Gables, Florida, is one of the most unique homes ever built in this country. Designed after the Mediterranean style by J. Mack Sawyer of North Carolina, the house has been constructed without the use of wood, nails or screws except in the doors and kitchen cabinets. The cost was $75,000.

Photograph by Gabriel Moulin.

PACIFIC GAS & ELECTRIC CO. BUILDING, SAN FRANCISCO. BAKEWELL AND BROWN, ARCHITECTS

Photograph by Gabriel Moulin.

MAIN ENTRANCE, PACIFIC GAS & ELECTRIC CO. BUILDING, SAN FRANCISCO.
BAKEWELL AND BROWN, ARCHITECTS



Photograph by Gabriel Moulin.

CEILING PANEL, PACIFIC GAS & ELECTRIC CO. BUILDING, SAN FRANCISCO.
BAKEWELL AND BROWN, ARCHITECTS

BUSH STREET BUSINESS OFFICE, PACIFIC TELEPHONE AND TELEGRAPH CO., SAN FRANCISCO. BLISS & FAVILLE, ARCHITECTS

Architectural Terra Cotta

The architects of all the prominent buildings finished this year for the Pacific Telephone and Telegraph Company in California have in each case specified Architectural Terra Cotta for use on the main facades. The above is one of several of these prominent buildings for which we made the Terra Cotta.

N · CLARK · & · SONS

MANUFACTURERS OF

Architectural Terra Cotta, Pressed Brick, "Ramona" Roof Tile and Kindred Clay Products

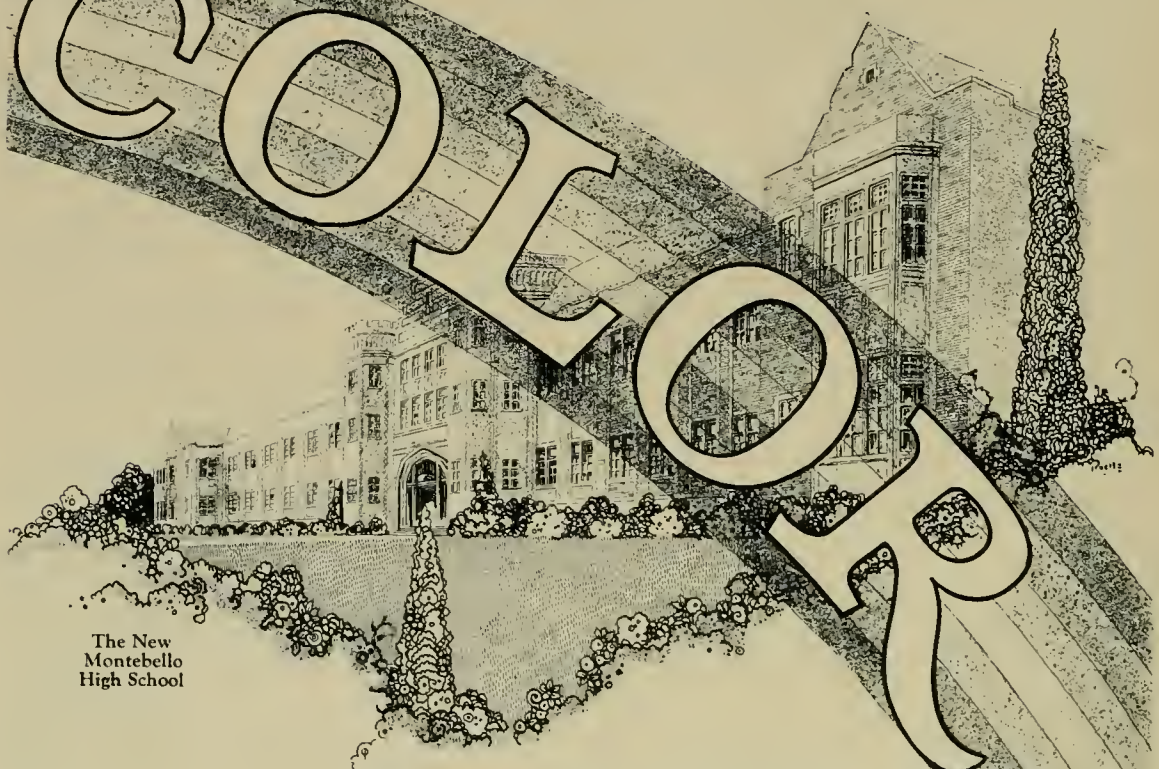
112-116 NATOMA STREET · SAN FRANCISCO

Photograph by Gabriel Moulin.

BUSINESS OFFICE, PACIFIC TELEPHONE & TELEGRAPH CO., SAN FRANCISCO. BLISS & FAVILLE, ARCHITECTS

.....to be truly "CALIFORNIAN" Modern Buildings must have.....

COLOR



The New Montebello High School

CALIFORNIA is a colorful state. Its gorgeous backgrounds have developed a new type of architecture — the dominant note of which is color. To be genuinely "Californian"— reflecting the beauty of their environment — modern buildings must be colorful.

. . . To assure the permanence of the colors you choose — you must use face brick. Face brick alone matches the splendid settings of California's outdoors.

. . . Pacific Face Brick is made in such a variety of distinctive colors that an architect may create desired effects and combinations as easily as though he were choosing his tones directly from a California landscape.

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Face Brick Walls backed with Dickey Mastertile

The cost of Face Brick walls is substantially lowered by backing the brick with Dickey Mastertile instead of solid masonry.

Dickey Mastertile has the fire- and decay-resistance inherent in burned clay. Its air cells make it approximately half the weight of solid masonry.

Each 8-inch Dickey Mastertile takes the place of six brick in the wall. *Half as heavy—six times as large!* This means a saving in cartage and handling, a saving of weight, a saving of one-third to one-half the labor, and one-half the mortar in setting up the wall. No furring is ordinarily necessary, the plaster being applied directly to the tile.

This method of wall construction is finding ever-increasing favor with architects.

DICKEY
BURNED CLAY PRODUCTS

DICKEY MASTERTILE · FACE BRICK · FIRE BRICK

Partition Tile, Furring Tile, Paving Brick, Sewer Brick,
Step and Walk Brick, Drain Tile, Flue Lining

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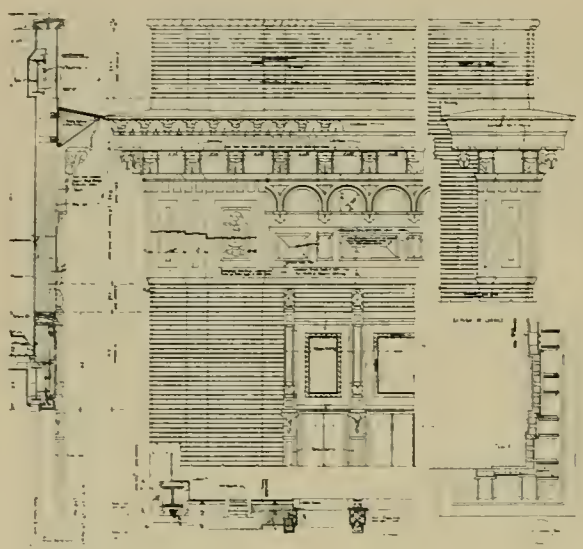
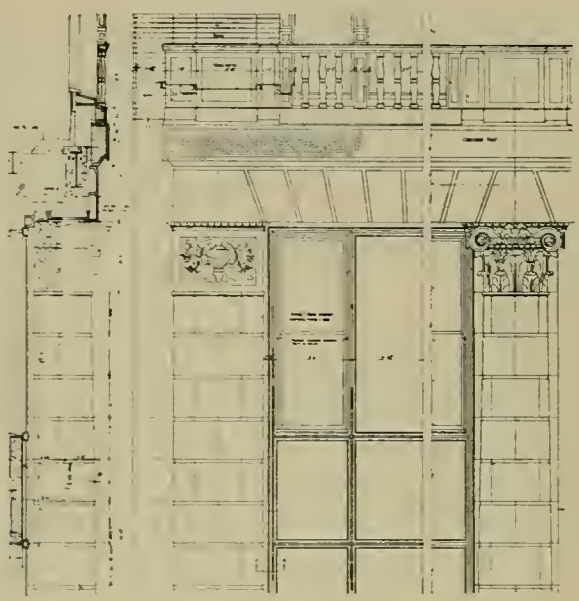
Associated Companies

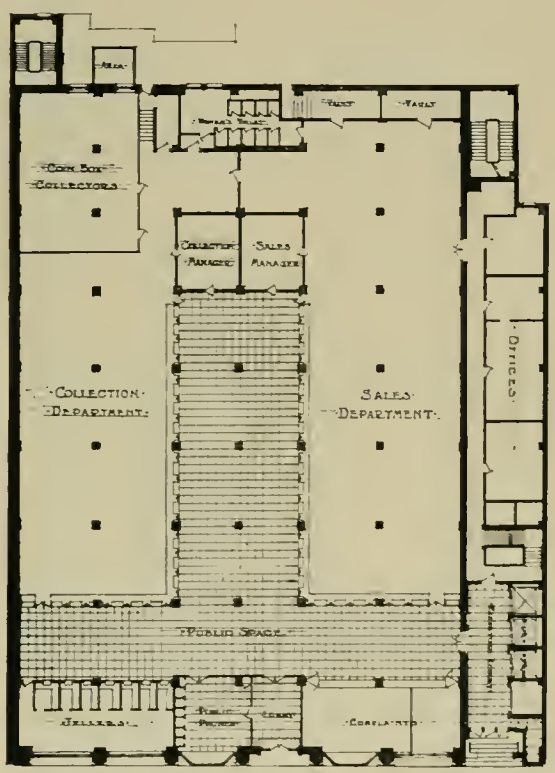
SAN FRANCISCO AND OAKLAND

Photograph by Gabriel Moulin.

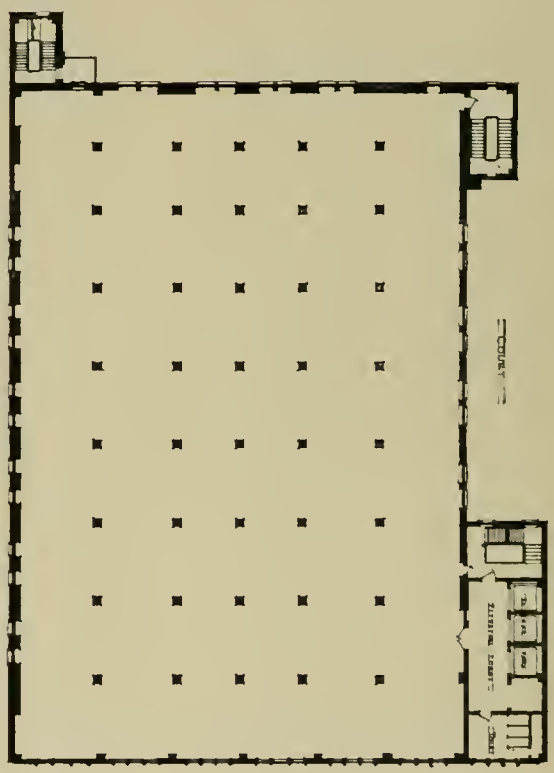
DETAIL OF LOWER STORIES, BUSINESS OFFICE, PACIFIC TELEPHONE & TELEGRAPH CO., SAN FRANCISCO.
BLISS & FAVILLE, ARCHITECTS







First Floor Plan



Typical Floor Plan

ABOVE, DETAILS OF EXTERIOR. BELOW, FLOOR PLANS. BUSINESS OFFICE, PACIFIC TELEPHONE & TELEGRAPH CO., SAN FRANCISCO. BLISS & FAVILLE, ARCHITECTS

Photographs by Gabriel Moulin.

MAIN LOBBY—TYPICAL UPPER STORY—BUSINESS OFFICE, PACIFIC TELEPHONE & TELEGRAPH CO., SAN FRANCISCO. BLISS & FAVILLE, ARCHITECTS

The Logic of Specialization

It is no mere coincidence that a new standard in the field of Wall Finishes has been set by

Perma-Light
Wall Finishes

Specialization counts more than ever today. Our reputation has been built upon our success in solving painting difficulties.

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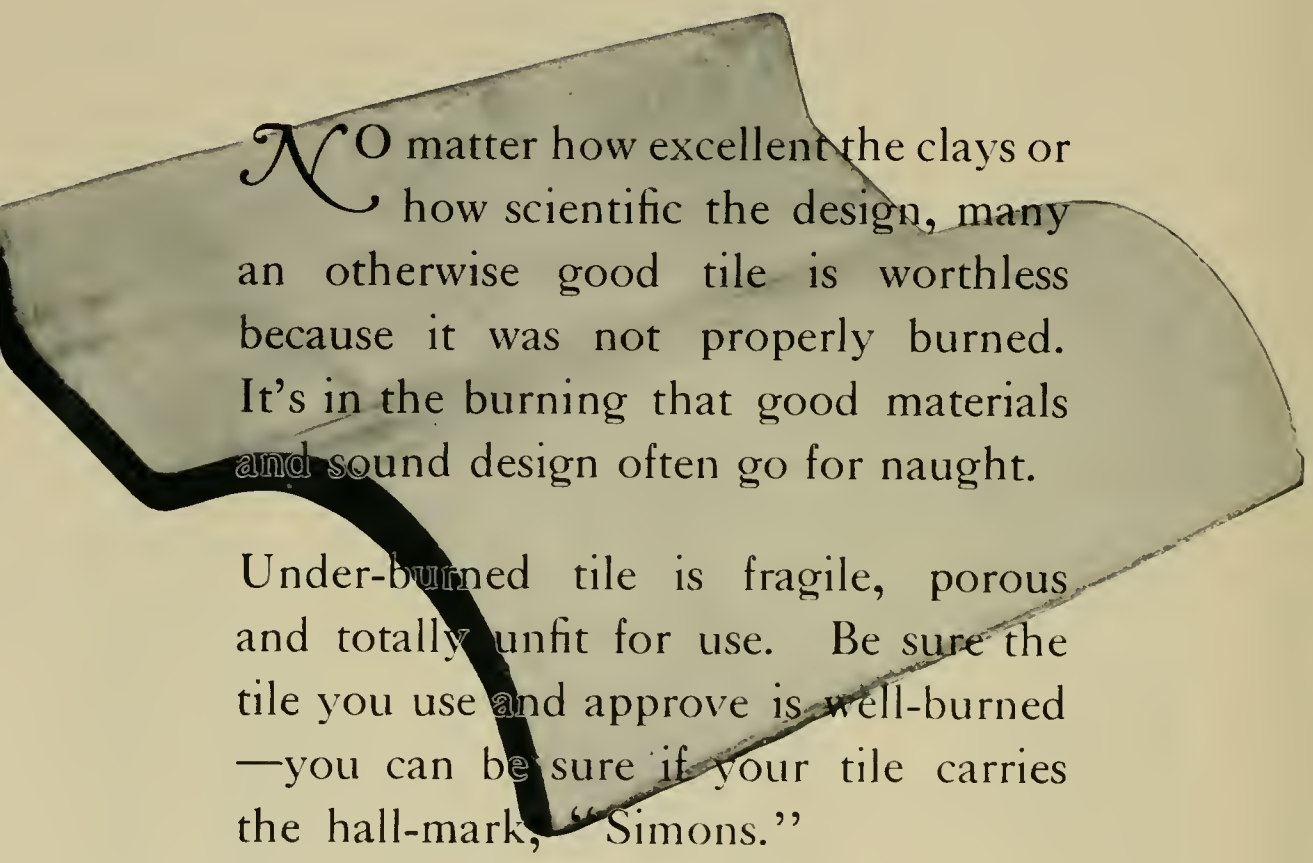
PRELIMINARY STUDY FOR RUSS BUILDING, SAN FRANCISCO. GEORGE W. KELHAM, ARCHITECT

It's Mostly in the Burning



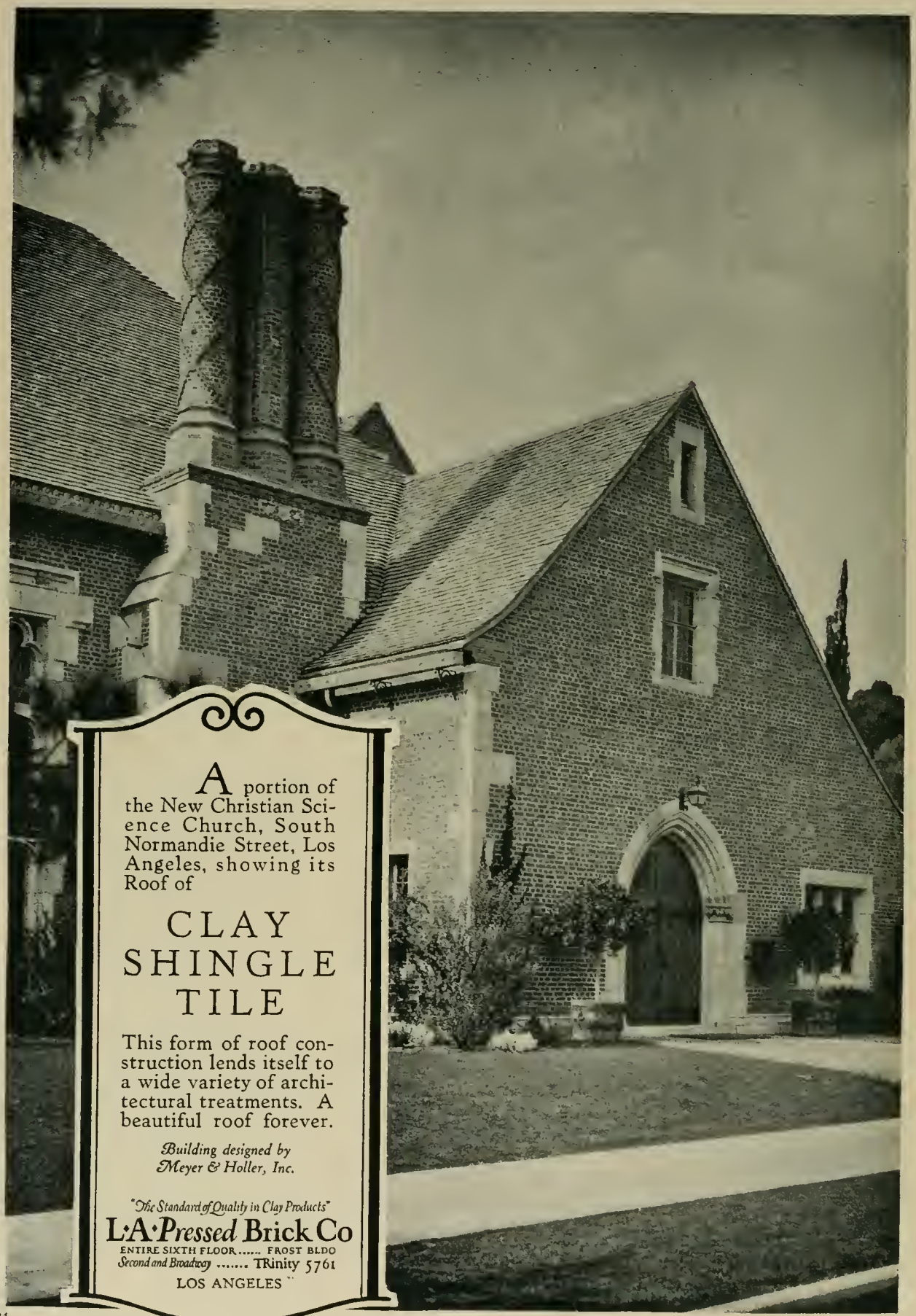
NO matter how excellent the clays or how scientific the design, many an otherwise good tile is worthless because it was not properly burned. It's in the burning that good materials and sound design often go for naught.

Under-burned tile is fragile, porous and totally unfit for use. Be sure the tile you use and approve is well-burned —you can be sure if your tile carries the hall-mark, "Simons."

SIMONS SPANISH TILE

Rendered by R. E. Riggs.

PRELIMINARY STUDY FOR NEW OLYMPIC CLUB BUILDING, SAN FRANCISCO.
BAKEWELL & BROWN, ARCHITECTS



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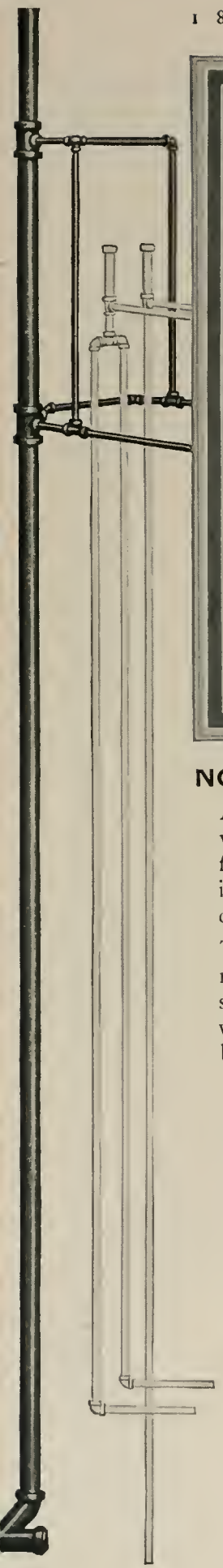

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SANTA BARBARA CONSTRUCTION LESSONS

IV

THE CALAMITY AT SANTA BARBARA*

[BY EDWIN BERGSTROM, A. I. A.]

THE stories of the damaged buildings of the Santa Barbara earthquake of 1925 could be written without leaving the swivel chair in Los Angeles. To one who has studied the calamities in San Francisco, Calexico, El Centro, San Bernardino, Hemet, San Jacinto and Inglewood there is little new offered by the ruined streets. The stories of these disasters and the lessons to be learned from them were written for every architect and every layman after each of those calamities. But the story and its lesson is just "news"—it is stale with the telling. The architect and the engineer neglect to put the lessons into practice and the owner seems always willing to "take the chance," because it is cheaper to gamble with the forces of Nature than to spend the money to build right.

Judging by the cross-sections of many of the buildings which are exposed after the earthquake, many times it looks as if the architects, engineers and the builders did not understand, or at least did not put into practice, the simplest fundamental principles of construction and too often it has been perfectly evident that there had been little or no intelligent supervision of the work of construction. When supervision had evidently been given, in many instances it must have been very laxly performed. Incompetent supervision by the architect and engineer has been found by every owner and every contractor; too many of the architects especially do not seem to have that knowledge of practical building which enables them to know what to look for and what to prevent in building construction work. Far too often is it true that the supervision of the architect is a professional pretense.

The calamity of Santa Barbara, like all the others, is an indictment of the business of building; of the architect or engineer who designs the flimsy framework through ignorance, through fear of losing the job if he designs substantially or because he lets the owner, the material man or the contractor inveigle him into cutting the structural framework even to the limits of safety under normal stress; of the contractor who skins and skimps and cuts every corner, and takes out of the building what little of the factor of safety may have been left by the architect and the engineer; of the banker who loans the money intrusted to him on the security of flimsy construction; of the owner who will endanger life and limb of his tenants and those who pass his property in order to save the dollar that may mean safety to all. How many architects and engineers are there who will refuse to go on with the job rather than design a building to its lowest possible terms of safety?

The materials of construction no doubt will be condemned because of this calamity. The failure of the spindling concrete columns and unbraced frames will be laid to the tile filler walls or to the thin brick filler walls or to the thick brick filler walls, as the case may be. It all depends on what you are attempting to prove. Brick, tile, concrete, all jumbled together in the same building; walls two feet thick tied and bonded to walls six inches thick; walls of brick 150 feet long and four stories high held together by sand and wood. Is it any wonder that tile fails, brick fails, concrete fails, steel fails, when the designer or the builder expects concrete or tile or brick to develop tensile strength or to hold together when the adhesive material is but sand that crumbles between your fingers? Materials failed not because of inherent weaknesses, but because of their unintelligent use and combination and poor workmanship in erecting them. The well-designed, honestly built, intelligently superintended, reinforced concrete framework did not fail in Santa Barbara or elsewhere whatever were the materials in the filler walls! The steel frame honestly riveted and tied and supported did not fail. Buildings of tile, fragile as is that material, are standing uninjured. Even the lowly concrete block can show an absolutely uncracked example in the midst of the surrounding failures in Santa Barbara. Do not let anyone persuade you that the failures were due to the materials used. Use any materials you desire, but use them intelligently. Give each of them a chance to develop its natural stress. Do not expect a compressive material to take a tensile strain. Do not blame a tensile material if it fails to come through in times of stress when you have used up all its strength in doing its everyday work. Do not expect a wall of blocks to stand if you do not fasten one block to the other. Do not expect a building to stand unwavering when the ground all about it and under it is weaving and writhing. Do not expect that your spindling, unbraced building will not rack more than the substantial, well-braced structure, even if it be but one story high. Brace and tie the materials of construction together and use as few different kinds of structural materials as you can in any one structure. It is always hard to tie two dissimilar materials together. How much harder it is to tie together a jumble!

The manufacturer of the material usually has done his job well; perhaps the building would have been better if he had continued his responsibility over the use and treatment of his material.

Keep the lines of strain and thrust going straight through your buildings, without offsets, and use beams and girders to carry these strains and thrusts. Do not be misled into using any methods of construction which are not founded on the old fundamental methods of carrying loads. Do not expect that a solid mass of material, however well tied it may be to a thinner mass, will not develop troubles at the juncture any more than you would expect a great mass of building to be tied to a small mass without developing some degree of failure in the smaller mass. The direction of the earthquake movement in Santa Barbara was so nearly parallel with the axes of many of the buildings that the behavior of the various masses of buildings with reference to each other was perhaps a new lesson taught by Santa Barbara. In the damage caused by this earthquake in most of the larger structures can be clearly read the story of what happens when a large mass is in contact with a small mass.

The lesson that has been taught by the earthquake in the elements of design of the framework of the building is thereby brought directly into the larger element of the plan design and the architect should use the utmost discretion in arranging the elements of his plan with respect to its masses and to the crushing that will inevitably take place at the juncture of varying masses.

*Reprinted from Bulletin Allied Architects' Association of Los Angeles.

The Day of Individualized Heat Has Arrived!

In office buildings and apartment houses everywhere architects are specifying individual heating units for each room.

No wonder, for nothing could be more practical. Heat where and when you want it! That's the cry of owners and tenants.

The day of the expensive central heating plant has passed in California. Better results and greater economy can be gained through Pacific's proved method of individualized heat.

October was the biggest month in the history of the Pacific Gas Radiator Company—3000 installations in one month! This is proof that Pacific's policy and products are right.

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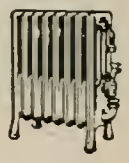

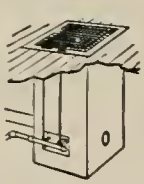

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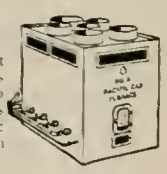

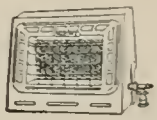

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MODERN HEATING AND VENTILATING PROBLEMS
III
PRACTICAL METHODS OF SPACE HEATING

BY THOMAS B. HUNTER
Hunter & Hudson, Consulting Engineers

AUTHOR'S NOTE.—This is the third of a series of informative articles regarding the selection and installation of modern types of cooking, water-heating and space-heating equipment.

PROPER ventilation has been emphasized in every article of this series and it must be said again that this occupies a place of primary importance in any discussion of gas-fired space heating equipment. Lest the reader get the impression that undue stress is being placed on ventilation in connection with our heating problems, the following simple facts may well be stated:

The reason we should use only those types of appliances which discharge their products of combustion to the outside through adequate chimneys or vents is that air is not a simple substance but consists of a mechanical mixture of nitrogen and oxygen by volume.

Oxygen, as we all know, is one of the most important elements of the atmosphere. It is in action in the chemical process of combustion and also in the physiological respiration of human beings. It supports life. Carbon dioxide, nitrogen, water vapor and small amounts of other gases are nearly always found when fuels are burned, whether they be gas, coal, wood or oil. Carbon monoxide, a deadly gas, is also formed if the combustion is incomplete. With gas burning appliances one of the principal reasons for venting is to carry off the water vapor which makes the air oppressive and causes "sweating" of walls, windows, etc., if not removed. The amount of this water vapor formed on combustion of oil gas is between 5 and 6 gallons to each 1000 cu. ft. of gas burned. It is therefore not only necessary but vital to discharge these products through a chimney so that they will not contaminate the air which the occupants of a room must breathe. An interesting discussion of the necessity of venting gas burning appliances will be found in the California State Board of Health weekly bulletin for November 14, 1925.

In space heating with modern appliances to utilize gas as a fuel, there are so many methods and appliances available that a detailed discussion of selection and installation might well fill a volume or two instead of the limited space of this brief article.

Briefly, the multitude of appliances available to the engineer or architect, where gas is the chosen fuel, may be divided into the following groups:

1. Warm-air furnaces.
2. Steam and hot water boilers.
3. Miscellaneous small appliances.
   (a) Floor furnaces.
   (b) Radiant fires (vented).
   (c) Radiators (vented).

Taking the first group, it has been definitely established that the warm-air furnace which burns gas as a fuel is an absolutely safe, convenient, sanitary and quick-heating type of equipment. It supplies fresh, pure, warm air to any or all rooms without the air coming in contact with gas flame or fumes. The electric control lights the furnace and regulates it for low, medium or full heat.

The proper installation of a furnace is even more important than the selection of a good piece of equipment.

An official standard code of general installation specifications for gas-fired warm-air furnaces has been compiled by the Gas Heating Engineering Committee of the Gas Appliance Society of California and this code gives the details regarding proper installation. It should be in the hands of every person concerned with design or installation of these systems. Since it is available to every one interested in the subject, the writer does not feel that it is necessary to discuss at length such details in this article. But it should be stated that a good warm-air furnace installation must contain a furnace of adequate size, as centrally located as possible, a carefully designed and constructed system of warm air distributing ducts and registers, and a cold air intake connecting the house to the furnace. Insulation of hot air ducts, using at least ¼ inch asbestos air-cel, is essential, yet it is often neglected. Dampers in the various air lines are desirable.

A properly designed chimney is essential. The vent connection from the furnace to the chimney should be as short as possible and provided with a drip-T. It should also be provided with a draft hood unless the drip-T serves as one. Copper pipe is recommended for all vent connections. Should there be no chimney to connect to, vent must not simply terminate outside of house, but a good flue should be built on outside, and extended well above roof of house to insure a good draught; and provided with an A-top or equal to prevent down-draught. It is highly important to have a good vertical flue to connect to and the use of copper pipe, or equal, for the vent connection, adds only a few dollars to the cost but many years to the life of the job.

Rate Gas Con. per Hr. (cu. ft.)...	50	100		150
Minimum Size Vent Connection..	3 in.	4 in.		4 or 5 in.
Rate Gas Con. per Hr. (cu. ft.)...	200	300	400	600
Minimum Size Vent Connection..	5 in.	6 in.	7 in.	8 in.

Advantages of the warm air system are: low first cost of installation, heating combined with ventilation, adaptability to light or intermittent service and to sudden changes in outdoor temperature, low cost of operation.

Steam and hot water systems are available in a multitude of types and sizes to meet every requirement. That they are among the most satisfactory methods of heating known today, thousands of these systems in California homes and offices will testify. Much of their popularity is due to the following advantages:

Most durable and long-lived system of heating with lowest depreciation and maintenance cost; steam, vapor and hot water systems are not affected in circulation and transference of heat by wind pressure, radiators may be designed to harmonize with the architectural rendering or color treatment of any room, or may be set behind ornamental grilles. Any of these systems easily lend themselves to automatic control; radiators in rooms not in use may be turned off. With gas steam or hot water systems, there is neither noise, smoke, dust nor fire hazard.

So far we have touched upon only the larger installations for heating an entire home or building and we have not mentioned the infinite number of smaller appliances such as floor furnaces, vented radiant fires and vented gas radiators which occupy no small place in any consideration of this problem, especially in California where the heat requirements of the small home, office or apartment are not so much for a great amount of heat as for individual heat which can be instantaneously controlled to

[Concluded on page 72]

Kitchen and Serving Room Equipment for Employees' Cafeteria, Pacific Telephone and Telegraph Company Building

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VERTICAL TRANSPORTATION IN TELEPHONE BUILDING

[BY E. P. FORD]
Otis Elevator Company

VERTICAL TRANSPORTATION in the new Coast Division Building of the Telephone Company is furnished by nine Otis signal control elevators. These elevators are of the multivoltage, micro drive, gearless traction type. They are located in two banks, one on either side of the main lobby. One bank has four elevators traveling to the twenty-sixth floor and one to the twenty-seventh floor. The other bank has four elevators traveling to the twenty-second floor with provision for a fifth elevator to be installed when necessitated by increased tenancy of the building. The speed of the elevators is 700 feet per minute. This increase in speed has been made practicable through the use of signal control. The following paragraphs briefly describe the system:

When the passengers enter the car and call their floors, the operator presses corresponding buttons on a bronze panel which contains two rows of buttons indicating the stops in the up and down directions. As these buttons are pressed they record the stops on the floor selector which is a part of the controller. The controller will then cause the car to stop at the floors recorded, when the car is traveling in the proper direction.

At the starting signal, the operator moves a lever which causes the pneumatic door operators to close both the hatchway and car doors. The action of the elevator is now automatic until the doors have again been opened. As the doors close and lock, the car starts, and accelerates rapidly to full speed. When the car is within a few feet of the nearest landing for which a call has been recorded, the main motor slows down and the micro drive levels the car with the floor, and as the car stops, the doors open. After the operator has again moved his lever the action is repeated, continuing in the same manner until the end of the car's travel. If, however, a waiting passenger has pressed a button in a hall, that stop is also recorded on the floor selector, and the first car approaching in the proper direction will stop.

When the car reaches the end of its trip the mechanism controlling the direction of travel is automatically reversed and the elevator is ready for the return trip. The operator may also mechanically reverse the direction of travel at any point, if he falls behind schedule.

Pressing the proper buttons for passengers announcing their floors and moving the lever which controls the closing of the doors are the only duties of the operator which concern the operation of the elevator. The multivoltage control insures uniform acceleration and retardation, which are adjusted for the greatest speed which will not be disquieting for the passengers. The micro drive levels the car with the floor and holds the level while the car is at the landing.

During loading or unloading, the hoist ropes stretch or contract slightly, but if the platform moves more than a quarter of an inch, the micro drive returns it to the floor. The signal control stops the car at the proper floor and opens the doors, whether the call has been recorded from within or without the car. When the stop has been recorded from the hall, the floor selector affected is that of the first car approaching in the proper direction. This car will automatically stop unless it has a capacity load, and the operator presses a special button which will allow his car to continue its travel and at the same time transfer the signal to the floor selector of the next following car.

The added service afforded by the signal control elevator is apparent. The operator is relieved of remembering floors, stopping his car and opening doors. He can therefore use his time to speed up traffic to and from the car. Automatic stopping permits a greater rated speed. Automatic leveling of the car with the floor eliminates the time lost in making false stops. Automatic opening of the doors reduces the time for this operation to about half that required for manual operation. Each of these operations insures a slight saving of time, and repetition at each landing makes a saving of many seconds in the round-trip time, and a shorter interval between cars.

Multivoltage control automatically increases or decreases the voltage which various conditions require, thus reducing power consumption. Smooth operation and the elimination of false starts and stops reduce wear and tear. The design and rugged construction of the signal control reduce maintenance.

RARE ARCHITECTURAL BOOKS

A COLLECTION of two hundred and fifty rare foreign architectural books has just been received from Europe by The Rapid Blue Print Company of Los Angeles. The books will be on display and for sale at their establishment during the months of December and January. The collection, mostly of out-of-print books, contains many titles very difficult to obtain and some exceedingly rare first edition copies, such as "Le Grand Durand," Letarouilly's "Edifice de Rome Modern," "Le Vatican Et La Basilique," etc. Other interesting titles are "Baukunst Spanien," by Junghaendel, "Prisse d'Avennes—L'Art Arabe" and "Ysendyk Documents Classes."

This is the first real opportunity the architects of California have had to examine at first hand such a collection, and undoubtedly the exhibition will be well attended.

In the short period of eighteen months, this concern has acquired a library of over five hundred titles. With the 250 in the exhibit, these make the finest architectural library west of Chicago.

* * *

Arthur W. Angel, Architect, Los Angeles, announces the removal of his office to 3400 East Fifth Street.

VAULTS IN NEW BUILDINGS

AMONG the many vaults to be installed in the new Coast Division Building of the Pacific Telephone & Telegraph Company, by the Hermann Safe Co. of San Francisco, the largest on the 19th floor for use of the treasury department is 18 feet by 25 feet. It is lined with ½-inch steel lining, the doorways are of the latest design. This vault contains 60 steel lockers.

The Hermann Safe Co. also manufactured and installed all lockers, etc., for the P. G. & E. Building, San Francisco. The Hermann Company operates the only safe and vault factory on the Pacific Coast. They have installed vault equipment in more than 500 banks and many of the large office buildings and pride themselves on close cooperation with architects.

* * *

According to statistics compiled by G. B. Schneider, manager of the Washington Iron Works, pioneer plumbing fixture manufacturers, there are at least 50% more bathrooms in the houses built in the last five years than there were in houses built during a similar period a decade or so ago.

BATCHELDER TILES

BATCHELDER Tiles are primarily artistic in their conception. Their rich, soft tones and distinctive designs add a subtle variation of color and texture to the Italian type of mantel shown above.

BATCHELDER-WILSON COMPANY

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SOLVING THE TELEPHONE INSTALLATION PROBLEM

[BY C. W. BURKETT, C. E.]
Pacific Telephone and Telegraph Co.

IN the construction of new buildings the installation of a telephone system is just as important as the plumbing installation. As a rule, telephone companies do not install telephone cable conduits in buildings. The builder himself must arrange for all such work that is to be done, as the telephone companies will only install such materials as they can remove and salvage in case the building is torn down.

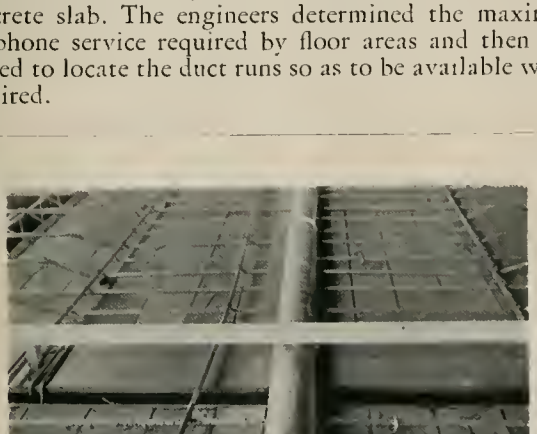
Sometimes after a building is nearly completed considerable work has to be torn out to provide for an adequate telephone system. Conduits are built that are not sufficiently large, and another mistake often made is when the telephone companies find they are expected to pull cable around several corners. This would be possible with wire, but not with cable.

In line with this general practice the telephone engineers have designed a special underfloor duct system for the Telephone Building at 140 New Montgomery street, San Francisco.

In taking up this problem they found that over 1,200 people were to be housed initially, increasing to 2,000 people within eight years. It was estimated that initially it would be necessary to care for some 12,000 to 13,000 originating telephone calls daily. In addition to wires for telephone service, wires for messenger and stenographer signals must be installed. The job was to give all of this service without having any loose or visible wires or cables in the offices or in the hallways; that is, to have ample telephone and signal service wires available everywhere—all hidden from view and readily installed and removed.

To accomplish this, channels or underfloor ducts were constructed as part of the floor slab and so spaced as to be available at any point, not only for the initial occupancy, but at any time during the life of the building.

Underfloor duct is usually placed in the fill, but in this case no fill was used, so that duct was installed in the concrete slab. The engineers determined the maximum telephone service required by floor areas and then proceeded to locate the duct runs so as to be available where required.



FLOOR JUNCTION BOX CONNECTING BRANCH DUCTS, COAST DIVISION BLDG., P. T. & T. CO., SAN FRANCISCO

TYPICAL INSTALLATION, COAST DIVISION BLDG., P. T. & T. CO., SAN FRANCISCO

Because of the number of wires to be provided for and the thinness of the floor slab it was necessary to have made a special semielliptical duct having a height of two inches. The finished slab is 5 inches thick with 1 inch of concrete below and 2 inches above the duct.

The ducts radiate from wall distribution boxes located at convenient points just above the baseboard, and at intervals in the duct run permanent floor outlets with removable covers flush with the finished floor are provided. These outlets also serve as junction boxes where necessary.

Holes are drilled in the floor over the duct line where service is desired and fittings installed through which the wires and cables are pulled to the desk or table where the telephone or signal button is located.

* * *

A NEW "UNDERGROUND SKYSCRAPER"

Negotiations have been completed for what is to be the world's largest office building on the entire block, bounded by Lexington Avenue and Depew Place, 43rd and 44th Streets, New York. Seven complete stories of the building will be entirely underground; thus establishing a new record for an "underground skyscraper." The underground building will stand in a gigantic cavern torn from the solid granite of Manhattan Island in what will be one of the world's most notable engineering feats.

SAN FRANCISCO HEADQUARTERS, THE EGYPTIAN LACQUER MFG. CO. MILLER & PFLUEGER, ARCHITECTS
G. P. W. JENSEN, CONTRACTOR AND BUILDER. A. QUANDT & SONS, PAINTERS AND DECORATORS

BUILT FOR SERVICE, our new general office and warehouse offers a practical demonstration of the uses to which Egyptian Lacquers may be put. We cordially invite you to visit and inspect this building. ❧ For nearly fifty years we have been supplying fine lacquers for industrial uses. The value, utility, ease and speed of application, and beauty of Egyptian Lacquer were responsible for its extensive use in the new Coast Division Building of the Pacific Telephone and Telegraph Co., San Francisco, and elsewhere. ❧ Our service bureau, consisting of highly trained men, is at your disposal.

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LACQUER—AND THE NEW TELEPHONE BUILDING

[BY GEORGE E. COVELL]
A. Quandt & Sons

ONE of the important problems which the architects of the new Coast Division Building of the Pacific Telephone & Telegraph Co. were called upon to solve was that of the decoration of the interior. Time was an essential factor, yet the finishing of the miles of steel trim used in the great building, including metal windows, door casing and base and hundreds of walnut and oak hardwood doors with holly and ebony inlay must be richly decorative, easily cleaned and permanent.

Since much wood, iron and metal work exclusive of that used in buildings had for years been finished with lacquer and as several of the newly constructed buildings in Eastern cities were reported to be finished with this old material used in this new way, a searching investigation of the possibilities of lacquer was decided upon.

Nitro-cellulose lacquers, a by-product of gun cotton, reduced with amylacetate and fortified by the addition of resinous varnish gums were new so far as the painting contractor was concerned. Samples of all the different manufactured lacquers were obtained and exhaustive tests were begun, pending the time when actual application might be begun. Many of these tests required weeks of careful observation. Pliable metal, as well as the actual 18-gauge molded steel casings to be used in the Telephone Building were coated with many different metal primers, fillers and lacquer enamels and when dry and thoroughly seasoned, put to the most severe bending, hammering and abrasion tests as well as to exposure tests from the elements. These tests were much more severe than would ordinarily be possible on the usual accepted varnish or enameled finish surfaces.

But even with the information obtained by these exhaustive tests, our organization was not completely satisfied, so to check up eastern reports and obtain such facts as were available as to the whole problem of the application of lacquer, Mr. Fred Quandt of our firm went East and made a first-hand study. He discovered that at that time, March, 1925, no building of any consequence in the United States had been completely finished with nitro-cellulose lacquer and the report as handed in from his observations of eastern conditions was not enthusiastic.

However, our own tests and experiments and the methods we had developed proved so convincing and encouraging to ourselves as well as to the architects and the engineer of the Telephone Company that it was decided that lacquer under the methods of application we devised was the only material that could be used successfully under the working conditions in existence: dampness, wind and dust, limited time for drying and for completion of the building. The strict time schedule adopted was adhered to in every way, a result that would not have been possible except for lacquer, because lacquer thinned to proper consistency, rightly applied with a nicely adjusted spray outfit or air brush upon a firm, hard foundation, sets immediately. Work may be handled within 20 minutes after its application. Volatile thinners used to reduce lacquers, amylacetate or methyl acetate, commonly known to the layman as "banana liquid," evaporates instantly when exposed to the air.

It was discovered in the course of our researches into the whole fascinating subject that lacquers are of many makes and qualities. Like the Irishman's whisky, all are good but some are better than others. The advantages of a quality lacquer are mainly found in its quick setting and drying. It is possible to apply two or three coats in a day when necessary. Its hard drying porcelain-like finish presents a full, round lustrous coating of great beauty that will stand severe abrasions, and constant washing with strong alkaline solutions such as janitors usually employ. It may be rubbed to a handsome dull finish or polished to a mirror-like surface. Lacquer enamels are available in practically all colors.

After completing this large undertaking with this material, it is our belief that lacquer finish has come to stay and while it is true that early failures were reported in the automobile industry, most of these were due to ignorance regarding the character of the material used or carelessness in preparation and faulty workmanship in application. Just in the last six months, great improvements have been made by lacquer manufacturers in the chemical composition of lacquers. Naturally we feel a certain pride in having had a part, with the architects, engineers and the Telephone Company in achieving results so gratifying, thus blazing a new trail in interior decorative treatment which will be followed by much more widespread use of lacquer for similar purposes in the future.

Lest one get the impression from this discussion of lacquer that it is the only material used in the interior of the Telephone Building, it should be stated that our organization was also called upon to execute a great variety of other work, using the more formal and generally known methods of decoration throughout this structure. Bold and daring color combinations in the main entrance lobby, extremely decorative use of paint in the highly ornamental cafeteria and decoration of the auditorium and directors' rooms have all been highly praised and offer abundant proof that we do not believe lacquer, useful and beautiful as it is for the purposes for which it was here used, will supplant all materials for all purposes. In decorating of all buildings, paint has its place and so has varnish and enamel and all other materials. But that lacquer will come to be more and more in demand in meeting certain requirements may be confidently predicted.

* * *

Baranger Studios, Inc., announce their establishment in a new home, Mission at Orange Avenue, Pasadena, California.

* * *

Suggestions for hotel lighting are contained in a new booklet published by the National Lamp Works of the General Electric Co., Nela Park, Cleveland, Ohio.

* * *

A comprehensive booklet on "Water Softening" has been published by the National Lime Association, 918 G Street N. W., Washington, D. C.

* * *

"The Low Cost of Dignity and Beauty" is the title of a booklet just published by the Plate Glass Manufacturers of America. An added feature of interest to all architects is a glossary of terms used in specifications for plate glass.

* * *

California Common Brick Manufacturers Association announces the removal of its offices from 811 Sharon Building to 932 Monadnock Building, San Francisco. Mr. R. W. Tempest, consulting engineer, remains in charge.

* * *

R. R. Irvine, Architect, San Francisco, has moved to larger quarters at 747 New Call Building.

Residence of Fletcher Cowherd, Jr., 6140 Morningside Drive, Kansas City, Mo.; Selby H. Kurfiss, Architect, Kansas City; Kohler Plumbing Fixtures furnished by U. S. Water & Steam Supply Co., Jobbers, Konsas City; installed by C. W. Herold Plumbing & Heating Co., Plumbers, Kansas City

THE Fletcher Cowherd Co., Kansas City, Mo., builds fine homes, equipping them, almost always, with Kohler Plumbing Fixtures.

In building for himself, the vice-president of this company, Fletcher Cowherd, Jr., made the same selection. His home on Morningside Drive has Kohler Ware in its five bathrooms and in its kitchen.

This beautiful ware has a special distinction, conferred by grace and dignity of design and by rare quality of enamel—always identified by the name "Kohler" faintly fused in the immaculately white surface. Yet it costs no more than any comparable ware.

It is a sound choice, this Kohler Ware, alike for the man who builds to keep and for him who builds to sell. There is genuine satisfaction in specifying it.

A Notable Community

The modern conception of the "city plan" is shaping the growth in orderly beauty and civic purpose —of Kohler Village, where Kohler plumbing fixtures and private electric plants are made

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THE TERRA-COTTA IN THE NEW TELEPHONE BUILDING

[BY RICHARD PROSSER]

IN designing the Telephone Building the architects, Messrs. Miller, Pflueger & Cantin, were faced with unusual problems, the solution of many of which was found in terra-cotta. It is not enough to say that the completed structure is a great architectural achievement—it is acknowledged to be one of America's most beautiful buildings.

The structural problems presented uncommon features, in that no piling was used for the foundation, the structure being carried on a continuous mat of reinforced concrete. Every pound of structural weight that could be saved made the foundation problem that much easier to meet. This is where the light weight of architectural terra-cotta became an important factor. Through its use, a considerable saving in foundation and in structural steel was effected. If the building had been faced with stone instead of terra-cotta, the weight of the facing would have been about double.

The economy of terra-cotta as a building material is admirably illustrated in the rear elevation of the Telephone Building above the twenty-second floor. The structure is L shaped, but an addition is contemplated which will make it U shaped. Accordingly, the light court walls are faced with an enamel brick, which blends perfectly with the warm gray tones of the matt enamel terra-cotta with which all other exterior walls of the building are clothed. However, the brick extends only to the twenty-second story, above which the architects repeated the design of the other facades. This could be done economically because the clay could be pressed from the same moulds for all facades.

To the layman perhaps the most obvious success of the architects was the solution of their problem in terms of beauty. What is not so obvious to the lay eye is that terra-cotta was the medium used to interpret the exquisite design, for the man in the street firmly believes that the building is faced with granite. Even poets fall into this error, as witness Thomas Watt Tyler, who published a poem in the Call recently entitled: "A Prayer in Stone and Steel." Mr. Tyler pays tribute to the architect in this fashion:

> "For he who dreamed this dream has heard the song
> That God was singing when God fashioned life—
> The song the stars still sing the years along,
> The song the lightning sings in thunder-strife.
> Taking some Stone and Steel and Glass and Wood
> He fashioned beauty: And his work is good."

The poet, however, is hardly to be blamed for mistaking this terra-cotta for stone. As the years go by this stone-like quality will be still more pronounced as "time and storm set their wild signatures upon it."

The terra-cotta of the Telephone Building was all manufactured by Gladding, McBean & Company at their Lincoln plant. The enamel brick for the light court walls was made by the Los Angeles Pressed Brick Company.

CALIFORNIA PRODUCTS IN THE TELEPHONE BUILDING

[BY JOHN K. STEELE]

WHETHER it was a policy of the owners, the builder, the architects, or a combination of all three, a marked disposition to utilize Pacific Coast products and Pacific Coast sub-contractors was evident from the inception to the completion of the Coast Division Building of the Pacific Telephone & Telegraph Co., San Francisco. The tremendous quantities of materials and appliances available were evidence, too, of the increasing industrial facilities of this section.

One of the largest of the undertakings was the supplying of the sheet metal work, hollow metal, fire doors, elevator fronts and cabs, all of which were fabricated and installed by the Forderer Cornice Works of San Francisco and Los Angeles.

It is said that the hollow metal trim supplied for base and picture moulding by this organization was in the aggregate several miles in length.

The 221 hollow metal elevator fronts as well as the elevator cabs themselves were built and installed by the same company. The advantages of this type of elevator door are said to be their lightness, making them much easier on the hangers, on the opening device or on the operator. They are also said to be faster, an important factor where high speed is an essential as in the vertical transportation installation in this building, they make air control of their operation possible, they possess added safety factors and being finished in baked enamel, effect a saving in maintenance expense.

In this connection, it is interesting to note that the modern tendency in elevator door construction seems to be toward solid doors instead of doors of glass. This permits the operator to devote undivided attention to the operation of the car without being distracted by happenings or visible objects outside the door of each floor passed, and helps therefore to speed up vertical traffic. But still more important is the fact that it eliminates the often expensive finishing of the entire interior of the elevator shaft and puts an end to the constant maintenance expense of keeping every inch of visible shaft clean.

The Forderer Company responsible for these large metal work installations in the Telephone Building also completed the installation in the Pacific Gas & Electric Co. Building, San Francisco, of 1351 Campbell windows, Nonpareil skylights, Met-Elec base, baked enamel finish and hollow metal doors and trim throughout the structure.

* * *

FELCHLIN COMPANY CHANGES

The firm name of the R. F. Felchlin Company, Architects, Engineers and Managers of Construction, has been changed to Felchlin, Shaw & Franklin. Offices are now maintained in the Commercial Exchange Building, Los Angeles, as well as in the T. W. Patterson Building, Fresno, California.

* * *

DRAFTSMEN FOR NAVAL CONSTRUCTION

The United States Civil Service Commission states that a number of naval establishments are in need of draftsmen in connection with naval construction. Full information and application blanks may be obtained from the United States Civil Service Commission, Washington, D.C.

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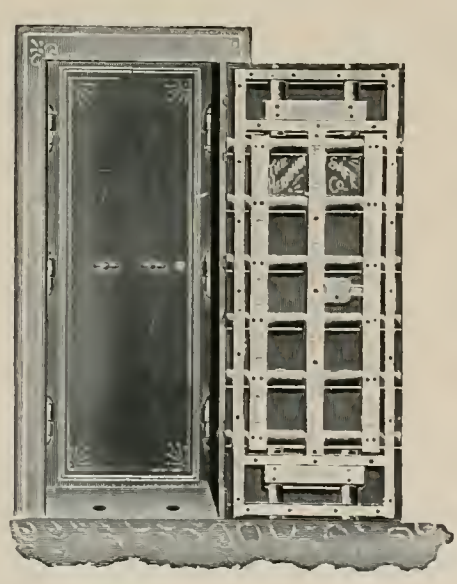

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CONSTRUCTION OF EL MIRASOL BUNGALOWS

BY E. KEITH LOCKARD

The El Mirasol Bungalows are one-story buildings of a rigid wood frame type with concrete foundation upon which a redwood plate or mudsill is bolted. The floor joists rest directly on this plate and on intermediate girders supported by underpins on concrete piers.

The exterior walls are built of 2x4-inch studding 16 inches on center, extending in one length from the mudsill to the top of the parapet wall, ribbon boards being cut into these studs to carry the wooden ceiling joists and roof framing. The exterior is sheathed solid with ⅞-inch Oregon Pine sheathing covered with water-proofed paper and over this is securely nailed heavy galvanized iron chicken wire and finished with cement plaster. The rough flooring is ⅞-inch and the finished floors are the same in thickness.

Interior studding is 2x4x16-inch on center and all stud walls are braced and blocks used for fire stops. Partitions between rooms are sound-proof with a layer of Celotex. All inside partitions and ceilings are lathed with wood lath and plastered with hard wall plaster. Ceiling joists are wood and the roof is framed with wood rafters, the loads from which are carried directly on partitions and the roof is sheathed solid with ⅞-inch wood sheathing and covered with built-up asbestos roofing. Over this roof is constructed a board covering for insulating purposes, making an additional air space between the roofing and this boarding. Special care is taken throughout in regard to nailing, spiking and tying all structural members in the best workmanlike manner. This I believe to be the reason for the notable way that these buildings have withstood the recent Santa Barbara disaster.

* * *

The death of Mr. Virgil G. Marani, chief engineer of The Gypsum Industries, Chicago, occurred November 2.

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THE TELEPHONE BUILDING EMPLOYEES' CAFETERIA

[BY M. M. NERVA]

FORTUNATE, indeed, are the employees in the new Coast Division Building of the Telephone Company, for a model cafeteria of great convenience and beauty has been provided for them on the twenty-second floor and it is one of the most attractive features of a building replete with features designed to make for the comfort of its occupants.

A rare combination of beauty and utility is achieved in the cafeteria. Situated so high above the city's traffic, the view is delightful. Every modern convenience for good cookery and for expeditious serving of a large number of persons in a short time is provided. The designers have succeeded to a remarkable degree in obtaining a compact arrangement for the preparation and serving of food and so concealing and subordinating it to the more attractive features that once one has passed to a table, the serving table and all the machinery of food preparation is lost to view.

The ceiling and wall surfaces of the room are finished in transparent glazes over a plain painted ground. But the hand-made glazed tile wainscoting installed by Malott & Peterson of San Francisco makes the room a riot of color. The rich warm glazed tile is profusely and happily used throughout the dining hall, while the inside of the terra cotta piers dividing the windows from the exterior have been beautifully decorated with a harmonious vase and foliated design somewhat on the style of the early Italian Renaissance. Soft greens, blues and warm bright yellow and orange tones are used in the vivid decoration of these piers.

Passing from the beautiful to the practical, which in this case (thanks to the ingenuity of the architects) is scarcely a step, one finds an extremely complete and cleanly kitchen with the most modern equipment possible. The contract for building the serving tables, plate racks, cooks' and bakers' tables has been executed with great care by the Montague Stove and Range Company. Their experts have followed a method of construction which precludes dirt, water or moisture getting through cracks or joints at any point. The installation is sanitary.

Two serving tables, each about 22 feet in length, have been installed. As an integral part of their equipment, they are supplied with the usual refrigerators, warming table, shelving, garbage receptacles and built-in trays for coffee urn and similar utensils.

For all table tops and doors to cabinets, refrigerators and garbage receptacles, monel metal was used.

Tile walls installed by Malott & Peterson in the kitchen as in the cafeteria proper, butt tightly on top of a right-angle bend of monel metal, which drops down from this point to the level of the table top, forming an apron of solid sheet without joint or crack. At the outer edge of the table top this metal has again been bent at right angles. Such a type of construction allows all water or other liquid to drain off directly to the floor.

No raw edges of metal are left. There are no ordinary joints throughout the installation. Where a joint has been necessary around doors or at other points, a clean weld has been made and the metal polished to an even surface.

Ports for accommodation of trays and silver are fitted with shelves of the same metal and doors built into the tile wall. In every case extreme care has been taken to close all joints so that no moisture can seep back of or under trays.

The practical convenience and beauty of this cafeteria, with its kitchen a model of cleanliness and practical utility and its serving room and dining-room a colorful spot of great beauty, should pay dividends to the Telephone Company in more contented employees.

A CORNER OF THE EMPLOYEES' CAFETERIA, COAST DIVISION BLDG., P. T. & T. CO., SAN FRANCISCO

* * *

LE BRUN SCHOLARSHIP

THE executive committee of the New York Chapter of the A. I. A., as trustees of the traveling scholarship founded by Pierre L. Le Brun, announces a competition for the selection of a beneficiary. The program will be issued about December 30, 1925, calling for drawings to be delivered about March 2, 1926.

All those wishing to enter the competition should arrange at once for nomination by a member of the A. I. A. Nomination blanks can be had of the secretary of any chapter, or of the Le Brun Scholarship Committee. Nominations should be sent so as to be received before January 1, 1926, by Le Brun Scholarship Committee, Room 1618, 19 West 44th Street, New York.

* * *

OIL BURNER BULLETIN

A 28-page bulletin, thoroughly covering the methods and procedure in oil burning testing wherever the burners are fired under boilers or in warm air heating plants, has just been issued by the American Oil Burner Association, 350 Madison Avenue, New York City.

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A BIT OF EGYPT BROUGHT TO CALIFORNIA

[BY CLEMENT WOODWARD]

A DEFINITE answer to the question: "Can a modern warehouse be a work of art" is found in the completion of the new San Francisco offices and headquarters of the Egyptian Lacquer Mfg. Co. at 1050 Howard Street, San Francisco. Miller & Pflueger were the architects, G. P. W. Jensen the builder and great praise has been bestowed for the successful manner in which this bit of the architectural glory that was Egypt's has been brought to a commercial neighborhood and given it a note of beauty and distinction.

The executives of the company have extended a cordial invitation to the architectural profession and to all others interested in building and decorating to visit their establishment and those who have accepted the invitation have found much worth while. For while the structure itself is interesting for its architectural treatment and the happy combination of the beautiful and the practical, the growing importance of the value of lacquer and lacquer enamel and its tremendous possibilities makes any study of the subject not only of practical help but almost necessary, if one is to keep up with the procession.

The Egyptian Lacquer Mfg. Co. is more than 50 years old and has been supplying its wares from offices in New York, Chicago, San Francisco and Los Angeles for many years, but it was not until the recent extensive use of Egyptian lacquer on hollow metal trim, windows and door frames and on hardwood doors and elsewhere in the Coast Division Building of the Pacific Telephone & Telegraph Co., San Francisco, that its possibilities for solving interior decorating problems were fully realized.

The new building of the company on Howard street, with the exception of the exterior, is completely finished in lacquer enamel including walls, the trim, the ceilings, the concrete floors, the stairways. The main entrance to the general offices on the second floor is rendered extremely attractive by a harmonious arrangement of large panels of lacquered hardwoods and the entire treatment of the structure is such that it constitutes almost an education in itself in the possibilities for the use by the architect of this material.

Lacquer has been known for thousands of years. It is used extensively on countless articles in daily use. To the art of lacquering, the world owes much of the scientific knowledge gained from the perfectly preserved objects in the tombs of the kings of Egypt, while our museums are filled with lacquered objects of the ancient Chinese, Japanese and Hindus.

But it is only within recent times that the modern demand for speed in building, for a material to be used in decorating, which can be applied rapidly, will dry quickly, will present an everlasting, hard surface, and will be beautiful, has turned the eyes of the designer and builder to lacquer. Although there are in Los Angeles six buildings in which the entire metal trim was finished with lacquer more than 18 years ago, it is really only within the last year that the modern and better lacquers have been applied on any scale so lavish as that in which this company's products were employed in the Telephone Building, making its occupancy possible months earlier than would otherwise have been the case.

Lacquer and lacquer enamels are indispensable in the metal industries, being used for the prevention of tarnish and oxidation caused by atmospheric changes and to produce unique and beautiful finishes.

They are important in the finishing of wood, imparting a clear, lasting finish and excluding the entrance of moisture, eliminating all possibility of warping and swelling. Over 800 hardwood doors in the Telephone Building reveal the manner in which properly applied lacquer brings out the beauty of the wood, while its quick air-drying qualities make it extremely desirable to the builder who must conform to a strict time schedule. In the case of the miles of metal trim in the building, its application protects and decorates. It enhances the luster and coats the surface with a hard, durable, waterproof film which is impervious to the action of acids.

At a time when the demand for lacquer for modern building requirements is growing so rapidly, the establishment of its handsome new home in San Francisco is expected to make the new Egyptian building a Mecca for architects and others interested in a study of the lacquer technique.

LARGE LINOLEUM INSTALLATION

THE largest installation of linoleum ever made on the Pacific Coast was executed in its entirety within the past twelve months by D. N. & E. Walter & Co. Over 25,000 square yards of battleship linoleum was furnished and installed by them throughout the new 26-story Pacific Telephone and Telegraph Building, and 15,000 square yards in the new 16-story Pacific Gas and Electric Building. The best full $\frac{3}{16}$-inch thick Brown Walton Process Government Standard Battleship Linoleum was used and was neatly fitted in place by experts in the employ of this firm.

This linoleum is said to be the most suitable floor covering for public buildings, being durable, sanitary, resilient, and the artistic brown color forms a splendid ground for the massive office equipment and furnishings generally used in office buildings.

Since executing the aforementioned orders, the Walter Company has taken over the entire Pacific Coast business of the Bonded Floors Company, which comprised their stock as well as their organization, in consequence of which they are better equipped than ever to execute contract orders.

Other large installations of linoleums made by Walter & Company in San Francisco are:

22-story—Standard Oil Building.
15-story—Matson Building.
16-story—California Commercial Union Building.
15-story—Medical Dental Building.

They also furnished over 20,000 square yards for the San Francisco City Hall. This linoleum was installed about eighteen years ago and is today in first-class condition; in fact, since the installation it has not been necessary to replace a single yard.

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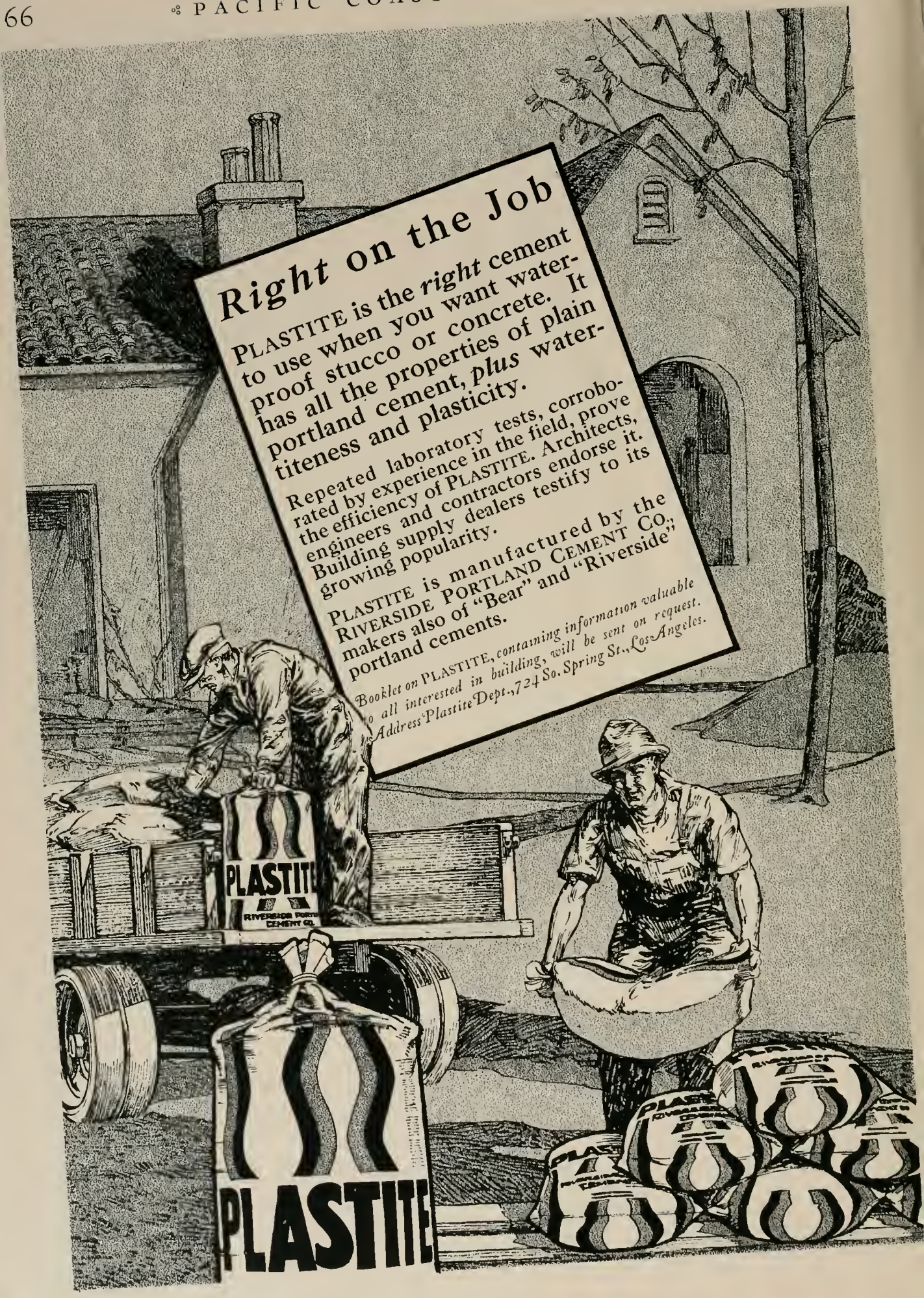
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·EDITORIAL·

East Meets West

FOR the first time in the history of the American Institute of Architects, its National officers and directors are visiting the far Western chapters as a body. President D. Everett Waid and his associates will spend two or three days in conference with each chapter, going from Seattle to Portland, San Francisco and Los Angeles in turn.

Such meetings cannot but result in greater harmony of purpose and action, and in more definite interest and information as to the aims and activities of the Institute. Moreover, it is always a privilege and a pleasure to meet men of such character and achievements as these nationally known architects. Their stay in San Francisco will be from December 8 to 10.

* * *

New Schools

THE January issue of the Pacific Coast Architect will be devoted to a selected showing of recent school buildings in California. The State may well be proud of its progress in the housing of educational facilities, both as to efficiency of equipment and excellence of architectural structure and design. The financial investment is very large, but the dividends in the usefulness of future citizens correspondingly great.

* * *

Better Ordinances

IN the Berkeley Daily Gazette recently was a thoughtful editorial based on the calm warnings of Prof. Bailey Willis, against neglecting earthquake precautions.

An excerpt:

> "The day is past when we can ignore the earthquake or not look forward to the time when we can expect another. Men of science know what to expect from the crust of the earth in our region on this continent and in other places throughout the world, just as they know the sections that can expect visitations from cyclones. In the latter regions the people make no secret of the fact that they have cyclone cellars and they streak for them the moment they observe one of those awesome, funnel-shaped clouds.
>
> "So why in the name of common sense shouldn't we of California admit we are in the earthquake belt and construct our homes and buildings as nearly resistant to earthquakes as it is humanly possible to do so? And the only way this can be effectively done is to put restrictions into our building codes."

This attitude is sensible and timely. Amendments are being made to the Palo Alto Building Code, along these lines, and the first draft of the new Santa Barbara Code goes very fully into the matter. Especially rigid are their requirements for the quality of concrete and cement mortar, the failure of which was responsible for so much of Santa Barbara's damage.

The
Pacific Coast Architect
extends
Christmas Greetings
and best wishes for
A Happy New Year

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of PACIFIC COAST ARCHITECT AND BUILDING REVIEW, published monthly at San Francisco, California, for October 1, 1925.

State of California } ss.
County of San Francisco }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Charles W. Meighan, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the PACIFIC COAST ARCHITECT and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Name of	Post Office Address
Publisher, Western States Publishing Corporation,	703 Market Street, San Francisco
Editor, Harris Allen	703 Market Street, San Francisco
Managing Editor, None.	
Business Manager, Chas. W. Meighan	703 Market Street, San Francisco

2. That the owner is: (If the publication is owned by an individual his name and address, or if owned by more than one individual the name and address of each, should be given below; if the publication is owned by a corporation the name of the corporation and the names and addresses of stockholders owning or holding one per cent or more of the total amount of stock should be given.)

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3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of the total amount of bonds, mortgages, or other securities are: (If there are none, so state.)

None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is..... (This information is required from daily publications only.)

CHARLES W. MEIGHAN, Business Manager.

Sworn to and subscribed before me this 29th day of September, 1925.

(SEAL) J. D. BROWN.

(My Commission expires April 4, 1926.)

SAN FRANCISCO CHAPTER AMERICAN INSTITUTE OF ARCHITECTS

MONTHLY BULLETIN

OFFICERS

JOHN REID, JR., President

HARRIS ALLEN, Vice-President

ALBERT J. EVERS, Sec.-Treas.

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W. C. HAYS, three years
EARLE B. BERTZ, two years
WILL G. CORLETT, two years
GEORGE W. KELHAM, one year
ARTHUR BROWN, one year

NEXT MEETING

There will be no meeting on Tuesday, December 15, 1925, in the rooms of the San Francisco Architectural Club, 77 O'Farrell street, on account of the special meeting December 8.

NOVEMBER MEETING

The regular meeting of The American Institute of Architects, San Francisco Chapter, was called to order by President John Reid, Jr., at 7:30 p. m. on Tuesday, November 17, 1925, in the rooms of the San Francisco Architectural Club, 77 O'Farrell street. The following members were present:

John Reid, Jr., Rudolph A. Herold, Frederick H. Meyer, Wm. C. Hays, L. B. Miller, H. E. Burnett, John J. Donovan, Morris M. Bruce, Jas. H. Mitchell, P. J. Herold, Wm. A. Newman, E. H. Hildebrand, Jas. T. Narbett, E. J. Molera, John Galen Howard, Harris C. Allen, Ernest Coxhead, Wm. G. Corlett, H. H. Gutterson, E. B. Hurt, Walter M. Bliss, Sylvain Schnaittacher, G. F. Ashley, E. S. Norberg, Wm. Mooser, Earle B. Bertz, Albert Schroepfer, James Reid, J. S. Fairweather, Louis Mullgardt.

Mr. Reginald Johnson, Past President of the Southern California Chapter, A. I. A., was also present.

In the absence of the Secretary, Mr. Harris C. Allen was appointed Secretary *pro tem.*

MINUTES

The minutes of the previous meeting were accepted as published.

OLD BUSINESS

President Reid reported, regarding the visit of the A. I. A. directors, that, at President Waid's request, the tentative program would be amended to omit motor ride on Tuesday afternoon, December 8, setting a luncheon on that day for Institute members only, to discuss Institute business.

REPORTS

Chairman W. G. Corlett of the Committee on Practice reported on a circular letter of D. Zelinsky & Sons concerning Mr. H. H. Meyers, and offered a resolution as follows:

> Resolved, That the Secretary of the Chapter be instructed to write a letter to Mr. Meyers, informing him of the Chapter's approval of the principle involved in his action regarding the contract mentioned in D. Zelinsky & Sons' letter.

On motion, duly seconded, the resolution was carried, after being amended to read, "and condemns the action of D. Zelinsky & Sons in broadcasting this letter."

COMMITTEES

The Secretary read the following list of committees appointed by the President:

Practice: Will G. Corlett, chairman; John Bakewell, Jr.; Geo. W. Kelham, C. A. Tantau.

Relations with Coast Chapters: Sylvain Schnaittacher, chairman; H. A. Schmidt, G. F. Ashley.

Building Laws and Legislation: Frederick H. Meyer, chairman; Albert J. Evers, J. S. Fairweather, William Mooser.

Public Information and Entertainment: Harris C. Allen, chairman; Earle B. Bertz, Edward G. Bangs.

Education and Library of Architectural Club: Warren C. Perry, chairman; Edgar B. Hurt, Arthur Brown, Jr.

Membership: Wm. C. Hays, chairman; John J. Donovan, Henry H. Gutterson.

Competitions: Appointment to be made later.

NEW BUSINESS

President Reid appointed Mr. Hildebrand and Mr. Bruce to draw up a resolution concerning the death of Mr. August G. Headman.

President Reid introduced Mr. Reginald Johnson, former President of the Southern California Chapter, A. I. A.

A letter was read from Charles H. Gillespie, architect of New York, concerning proposed Roosevelt Memorial in Washington. Moved, seconded and carried that the Secretary write to Mr. Gillespie that the San Francisco Chapter considers that this action should come from the Institute, not being in the province of the Chapter.

President Reid introduced Mr. John Galen Howard, who gave the Chapter a delightful account of his recent extended sojourn in Southern France, Genoa, Sicily, Naples, Alexandria, Cairo, Palestine, Syria, Constantinople, Athens, Venice, Provence, Gascony and Paris.

There being no further business, the meeting adjourned.

Respectfully submitted,

ALBERT J. EVERS, *Secretary*

* * *

The Atlas Portland Cement Company reports that the following materials, no longer manufactured, are sometimes found in specifications: Blanc White Portland Cement, Berkshire White Portland Cement.

* * *

B. Reed Hardman and J. L. McCreery, Architects, are now located in the Berkeley Bank Building, Berkeley, California.

* * *

Arthur L. Acker, Architect, announces the removal of his office to 629 Petroleum Securities Building, 714 West Tenth Street, corner Flower Street, Los Angeles.

* * *

The Dalzell Hatfield Galleries, 3142 Wilshire Boulevard, invites members of the profession to an exhibition of sculpture depicting child life, which closes December 24th.

THE "LAST WORD" IN EQUIPMENT

[Concluded from page 8]

electrical contractors, both for the Coast Division Telephone Building and for the P. G. and E. Building.

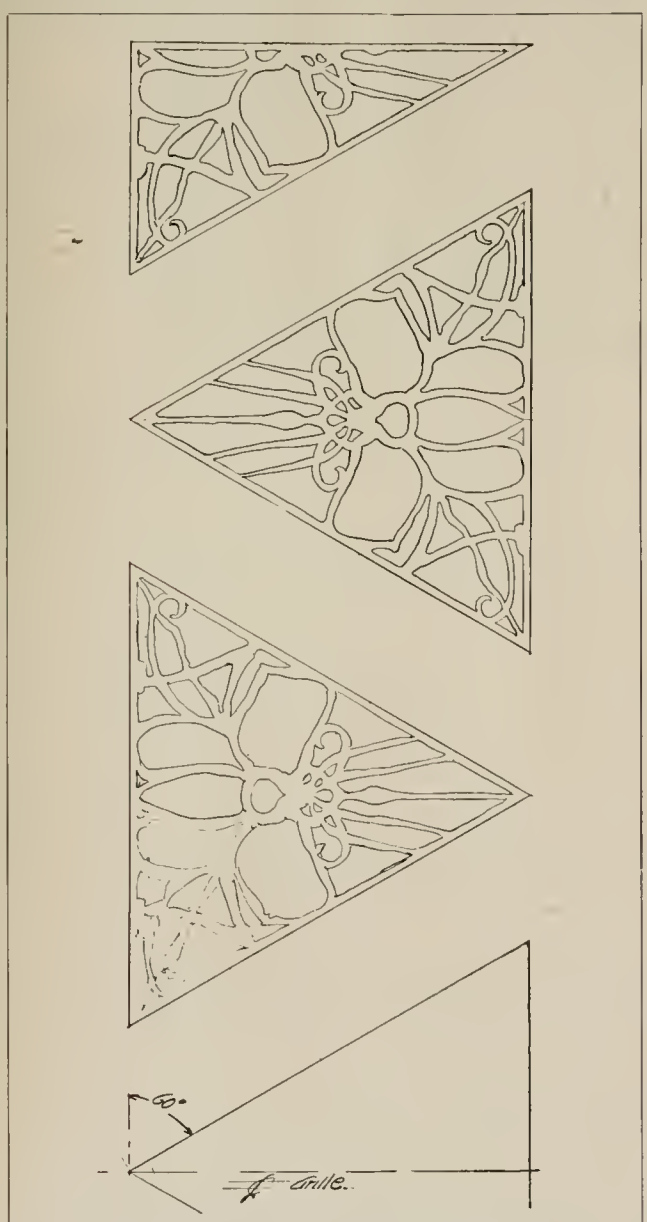
The Telephone Building is divided into two sections vertically and two riser shafts are provided for distribution. The latter is so versatile that it is possible to obtain any commercial electrical current at any room throughout the building for any purpose desired.

All public space lighting such as corridors, stairs, night and fire lights, etc., are controlled from main switchboard room. Each corridor lighting circuit has an individual push-button control and operating signal.

Exterior flood lighting, panel switching control is such that the 283 flood-light projectors can be divided into six separate groups for various effects or operated as a whole unit by a main oil switch or by six main circuit switches from main switchboard.

The fire alarm and watchmen's call system panels, controls, motor generator set and storage batteries are located in the main switchboard room. The system is of the presignal type and is connected to the city fire alarm system, the presignal circuits operating alarms at special building stations only. The general alarm circuits ring alarm gongs on all floors and also the city fire alarm. A fire alarm register records all calls and trouble bells indicate any fault in the system.

The watchmen's call system is divided into three groups or building sections with three register units. Both systems operate from the same control panels and storage batteries.



DETAIL OF VENT GRILLE, PACIFIC TELEPHONE AND TELEGRAPH CO. BUILDING

Main Entrance Doors—Pacific Telephone and Telegraph Co. Building
Miller & Pflueger, Architects. A. A. Cantin, Associate

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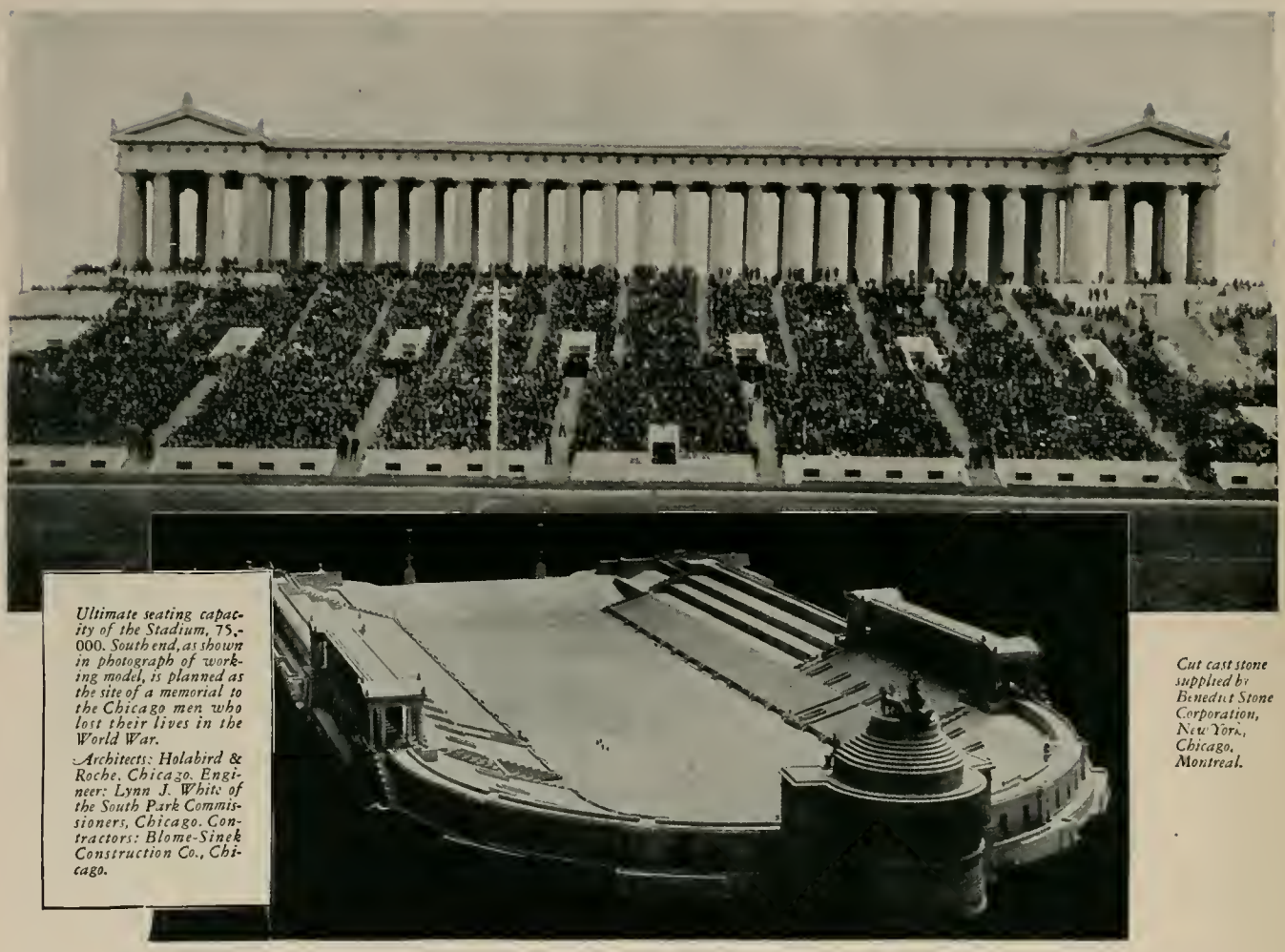

Ultimate seating capacity of the Stadium, 75,000. South end, as shown in photograph of working model, is planned as the site of a memorial to the Chicago men who lost their lives in the World War.

Architects: Holabird & Roche, Chicago. Engineer: Lynn J. White of the South Park Commissioners, Chicago. Contractors: Blome-Sinek Construction Co., Chicago.

Cut cast stone supplied by Benedict Stone Corporation, New York, Chicago, Montreal.

Ancient Greece in Modern Concrete

To those who still believe that the architectural beauty of the ancients can be expressed only in traditional materials, Grant Park Stadium, Chicago, will be a revelation.

This monumental structure takes you back to "the glory that was Greece." And it is done entirely in concrete. This includes the columns and other exterior architectural details, all of which are of cut cast stone. Thus beauty, as well as construction, is made permanent.

Grant Park Stadium is only one of a great variety of structures that impressively demonstrate the wide range of adaptability concrete offers to the architect—a range not within the possibilities of any other material.

* * *

If you are interested in receiving additional data on concrete in stadium construction, address the nearest office listed below. Ask for leaflets S-112 and S-104.

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LOS ANGELES CIVIC CENTER

[BY EDWARD G. LEAF]

THE Board of Supervisors of Los Angeles County by official action has approved and adopted the plan of the Allied Architects Association. This plan, prepared under contract with the city and the county, was presented for adoption on January 1 of this year, but in order to make certain that the problem had been handled in the best possible manner the board deferred its decision until such time as a thorough study of the needs of the county in this respect could be completed, and until other plans, prepared by individual architectural firms, could be examined.

The adoption of the great plan submitted by the Allied Architects Association, after nearly a year of the most intensive study of the problem, is of far-reaching significance. It means that nearly fifty square blocks of decrepit and worn-out buildings, relics of an earlier day, are to be wiped out, and the land which these buildings now occupy will become the property of the public, and as such will be beautified with parks, magnificent driveways, walks, public monuments, and great public buildings.

The decision of the county was made necessary by reason of the knowledge of the Board of Supervisors that within the near future a number of large and important county buildings must be erected, and that these structures should, if the best results were to be obtained, be erected with reference to a definite and comprehensive plan.

In the resolution by which the Board of Supervisors adopted the Allied Architects plan, the fact was brought out that within the next few years the county will require a great courthouse, to house the Superior Courts, a junior courthouse for the Municipal Courts, a public welfare building, an administration building, and an addition to the new Hall of Justice, already one of the largest and most imposing public buildings in the United States.

The resolution states that it is essential that these buildings be located so as to form a harmonious group; that the cost of so locating them will be no greater than placing them without regard to a plan; that each building must be so placed as to provide for proper vistas and park areas; and that in any plan adopted by the county, the problem of traffic and the parking of automobiles within the Administration Center area must receive the most careful attention.

The Allied Architects plan, worked out with the assistance of the Los Angeles Traffic Commission, and fully indorsed by that body, meets all of these requirements, the resolution says, and the board has therefore made it the official county plan, with only the reservation that the plan will be subject to modification, if and as future conditions require.

In adopting this plan, the Board of Supervisors is taking advantage of an opportunity afforded few of the large cities of the country. A long, comparatively narrow and gently rising eminence, known as Bunker Hill, extends from the vicinity of the old Plaza, the original center of Los Angeles, southward, to the edge of the new and well-improved business district. Originally the fine residence district of the city, this hill has deteriorated until it is now the haven of the cheaper class of apartments and boarding houses.

Under the Allied Architects plan, now the official county plan, this hill will be cleared and in parts regraded; it will be surrounded with a series of great boulevards, and sites will be provided at commanding points for

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buildings of a cultural and semipublic character. The administrative buildings of the various governments will be located to the east of the hill, in the vicinity of the original Plaza and Plaza Church. Thus, not only will an Administration Center of surpassing beauty be created, but all of the original historic section of Los Angeles will be suitably preserved for all time.

The plans of the Allied Architects Association, an organization of seventy practicing architects of Southern California who banded together to give the various governments the best in architecture at the minimum cost, were completed after nearly a year of arduous work and study, and in their finished form the plans represent the efforts of men who have devoted many years to the study of design and composition. For this work the association is receiving the sum of $1 remuneration, the preparation of these plans having been undertaken as a community service, with no thought of the aggrandizement of the organization or of any individual member. Furthermore, the association will, in the future, stand in exactly the same position as any individual architect or architectural firms when it comes to the matter of obtaining contracts for the architectural services on any building to be erected in the center.

When the Administration Center becomes a finished thing, it will stand not only as a monument to the enterprise and vision of the City and County of Los Angeles, but as a monument to the unselfish service of the architectural talent of Southern California.

(NOTE—Reproductions of these plans were published in the Pacific Coast Architect March, 1925.)

* * *

MODERN HEATING PROBLEMS

[Concluded from page 53]

meet individual needs and flexible enough to meet sudden demands for warmth or to remain idle for long periods of time and yet be instantly available.

Radiant gas heaters should always be vented or should be installed in the fireplace, which accomplishes the same purpose. They are safe, clean and give intense heat at surprisingly small expense. They are instantaneous in action. Properly installed, they accelerate natural ventilation of the room. Then there are the gas floor furnaces which may be lighted or adjusted to give any desired room temperature by simply touching the convenient valve. They are extremely flexible, highly efficient and operate at a minimum cost. There are the gas radiators, which should in every case be vented, which have their advantages and are supplanting many central heating plants, especially in apartments and office buildings where they meet every heat requirement of the individual tenant without making it necessary to heat the entire building at all hours, when perhaps only a few of the rooms in that building are occupied.

In conclusion, it may be said that every new building presents its own heating problem and certainly among the three groups whose functions are briefly described here, one can find the ideal, practical type, appliance or system best suited to his purpose.

Codes of installation have been so well standardized and gas companies, the Gas Appliance Society and the reputable heating contractors or dealers maintain such efficient specialists to give help and study in meeting any problem that might arise that there is scant excuse for the too large proportion of mistakes in selection and installation which are made almost every day by those responsible for the design of new buildings. Whether warm-air furnaces, steam and hot-water boilers, or any of the miscellaneous small appliances are desired, we should avail ourselves of the practical help of these practical men, which is so freely offered us.